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HORROR MAGAZINE!

A WARREN MAGAZINE

FAMOUS MONSTERS

#190

JAN. 1983 \$2.25
NEWS STICK



SUPERMAN 3
AN EXCLUSIVE
PREVIEW!
SEE PAGE
26

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**MOLDY MUMMY MOVIES...!
FUTURE FANTASY FILMS!
WELLS' TIME MACHINE!
THE BEAST WITHIN...!**

STAR
**THE
EMPIRE
STRIKES BACK**
WARS



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The dial continues! Fear de cast metal figures of Luke and Darth Vader in action poses! Features "look-a-way" windows with remote lever and speed platform! Connects to other Bespin playsets. #26349—\$11.90

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DEATH STAR COMPACTOR



Manually operated trash compactor with escape hatch that opens at the last second, remote operated blast door that springs shut, elevator, plus blast hatch to let figures jump to the trash compactor! Contains 11 die cast figures including Han Solo and Luke Skywalker in Stormtrooper outfits! Connects to Death Star Escape playset. #26354—\$29.90

DEATH STAR ESCAPE & COMPACTOR



Special Offer!
Both Death Star interlocking sets for only \$39.95!

SPEAKING OF
MONSTERS

HAIR'S LOOKING AT YOU, KID!



Ten thousand photos, two thousand articles, and millions of words have graced the last 190 issues of FAMOUS MONSTERS! From ABBOTT & COSTELLO MEET FRANKENSTEIN to ZARDOZ...ABOMINABLE DR. PHIBES to ZOTZ...AN AMERICAN WEREWOLF IN LONDON to ZOMBIE, FM celebrates Hallowe'en all year round!

And we've only just begun to fright! This issue there's fantastic fotos and tantalizing text on the exciting EMPIRE STRIKES BACK, a super-preview of the scintillating SUPERMAN 3, and a timeless tale about THE TIME MACHINE! Plus a look at the Moldy Mummy Museum, more on jarring John Carradine, and the conclusion of the Alpha-beast of Terror!

Be here nexttime for a fearful carful about some terrific New Year surprises!

*Forrest
Ackles*



THIS ISSUE DEDICATED TO



HANK STINE

The "Hank N. Stine" Monster pictured above is the fine fellow who arranged for publication of my book **MR. MONSTER'S MOVIE GOLD**. By the way, he says "Don't be influenced by Jeff Rovin's negative review, the reason I asked 4c to do the book is that I knew he'd come thru with 252 stills from his 125,000 that are Rare Treats, the majority of which you have NOT seen even if you own all 190 issues of FM." Hank says, "I think you'll like Furry's next book, too: **BEAUTIES AND THE BEASTS**." Thanks, Hank!

BACK AFTER 18 YEARS

Just a note to tell you how much my wife & I enjoyed your article on the DARK SHADOWS TV shows in 187. This is the first time I (David) have purchased a copy of FM since 1966 (I was 15 then) when I was very much into sl & monster flicks, monster models, etc. I remember the great monster model building contests you had back then, as well as the makeup contests, but after that it has been years, I enjoyed this issue just as much as ever.

DAVID & KATHI PUCKETT
Cave City, KY

QUALL'S COMMENTS

I really enjoyed FM 187. I am so glad DARK SHADOWS is coming back. "AlphaBast" continues to be fun. One mistake: there was no music in THE BIRDS. Mr. Herrmann was sound consultant for the bird sound effects. Caradine feature was wonderful.

DAVID QUALLS
Midwest City, OK

DARK #2986—PRINTED AS USUAL

I was glancing thru issue #177 again when I noticed the remarkable dingo of the story on RAIDERS OF THE LOST ARK. Toward the end it stated that "Bellog rings all sorts of devices & traps to surprise & stop Indy." This is placed in an article talking about the temple of the Chachapoyon Warriors. In the temple Indy finds Forrestal, a fellow archaeologist who had been missing for some time. Also, if there were too enough passages thru it to get to the idol and to set traps, why didn't Bellog just take the idol himself? He was afraid of the traps. I doubt if you'll print this due to the fact it corrects you.

KEN RAYMOND
Albion, PA

CHEERS & FEARS

I'd usually start off a letter with something like, "Hello, it's me again," but my name isn't "Me Again." I figure if you'll print 2 of my letters in a row, anything is fair game. So here I am with another batch of compliments, commentary & complaints. You wouldn't have it any other way, now, would you?

First off, many of us were happier than vampires in a blood bank when the Ackerman monster popped up on (of all places) Entertainment Tonight, showing the culture-starved populace the innards of the Ackermanson. When I grow up to be a famous science fiction writer (I'm only 23 1/2 years old), I'm gonna come down to Hollywood, Karloffmania and bask in the

glory of Forrest J Ackerman. Or at least I may renew my subscription to FM.

#180 was good (I loved the "Mystery Photo" from CREATION OF THE HUMANOIDS) but just who was responsible for the articles on STAR TREK: THE WRATH OF KHAN & BLADE RUNNER? The party involved made some obvious errors in describing the plots. In the case of TWOK, Khan had been in cryogenic suspension for nearly 300 years before he & Kirk met in the Trekkiside "Space Seed." As anyone who has seen the movie can tell you, Ceti Alpha VI became Ceti Alpha V when the original Ceti Alpha V blew up 6 months after the events portrayed in "Space Seed," drastically changing Ceti Alpha VI's orbit and burning Khan's thoughts toward gaining revenge on Kirk. As for BLADE RUNNER, the replicants are not so much interested in replacing humanity as blending in with the masses. Of course, this means killing anyone who even suspects they're not genuinely human. But replacing humanity? Gimmie a break! The replicants would like to live as humans but there are those who just won't let them.

And now for a few words on recent movies of interest to FM's readership:

SWAMP THING: This film stinks! Was Craven's script & direction go nowhere in a big hurry, the makeup work is horrid (Swampie's outfit is the exception) and Louis Jordan looked like he was practicing for a role in DAY OF THE DEAD. The only bright spot in SWAMP THING was Adrienne Barbeau, who was excellent as usual.

PARASITE: And it you thought SWAMP THING was bad... No doubt about it, this bites the big one. Twice as dumb as any given episode of Lost in Space, we're given a creature who looks & acts like a mutant Poe Man, chomping up various morons in the great nowhere of 1997. What next, GOODZILLA vs. DONKEY KONG?

CAT PEOPLE: This movie is a puzzle. It has atmosphere, something many recent horror films have been lacking. There are wonderful performances from Nastassja Kinski & Malcolm McDowell, and there are some interesting makeup & transformation effects by Tom Burman. So why don't I like this as much as I should? The answer lies with the film's director, Paul

Schrader. In the few interviews I've seen with him, he's displayed an amazingly snotty attitude toward horror films & horror film fandom. Well, at least this film has piqued my curiosity about the original Val Lewton film, which I'll see at the first opportunity.

CORAN: Without a doubt this is the best sword & sorcery film made to date. It captures the spirit & power of Robert E. Howard's immortal Cimmerian. John Milius' script & direction are excellent. Also capturing the wonder of the Hyborian Age was Ron Cobb's fantastic production design.

THE ROAD WARRIOR: This little number from Australia is a pleasant surprise. High-powered action blended with bizarre yet poignant details & crazy sympathetic characters. A minor masterpiece—makes me regret missing MAD MAX.

STAR TREK: THE WRATH OF KHAN: After the first 150 many fans wondered if this was the killing blow. After all the speculation & apprehension, here comes the film. ST-TMP should have been Spaced with wonderful performances, intelligent direction from Nicholas Meyer, a fantastic script & excellent special effects (which are wisely understated), this has to be

no, it is one of the best SF movies of the post-STAR WARS period, making George Lucas' junk ship epics look like the pathetic toy shows they are. The film's final 10 minutes are beautiful & touching. Also liked the little touches such as the pair of Ben Franklin half-glasses Kirk wears on the bridge, the bottle of Romanian Als (not Saurian Brandy, as you said) McCoy brings, the conversation in Vulcanese between Saavik & Spock, practically every bit of business by DeForest Kelley (McCoy), Khan's surprise at being tricked by his "old friend Kirk," and Scotty's rendition of "Amazing Grace" on the bagpipes as Spock's casket is launched out the torpedo bay.

In closing, let me say it pays to be nice. I sent birthday greetings via your Birthday Witches Dept. to Burgess Meredith. Imagine my surprise when, just a few weeks ago, I received an autographed photo of Mr. Meredith as the Penguin from the old Batman TV series. To say the least, I'm deeply touched.

MICHELLE B. CRAIG
Lancaster, SC

OUR COVER
THE MAN OF STEEL
OVERWHELS A COOL
POP CONSIDERATION
OF SCENES FROM THE
EMPIRE STRIKES BACK.
NOW IN RE RELEASE
PICTURED ARE SOME
SCENES FROM THE
LATEST LHM, R2D2 &
C-3PO WITH CHENABRA
LOVE SYMBALER, AND
BORN RETL. WHY THE
FORCE BE WITH YOU!



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FAMOUS Monsters

Incorporating MONSTER WORLD

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29 MYSTERY PHOTO If you can't guess who this bantling monstrosity is, then just try again with our handily scribbled clue!

57 RARE TREATS Scared out of your pants? Ha! We've just begun to fight as we seek the Akkemannator's snail for these pix and facts photos!

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the share of scares to come!

The HORROR HORIZON



How will the Creature in Bert Gordon's new version of FRANKENSTEIN compare to Karloff's Kluge?

Three new fright films based on works by the King of Terror—Stephen King—will be unleashed in 1983!

After your flesh has finished crawling from the horrors of CREEPSHOW, you can look forward to...

CUJO!

THE DEAD ZONE!

THE STAND!

George Romero will direct **THE STAND**. David Cronenberg (**SCANNERS**, **VIDEODROME**) will direct **THE DEAD ZONE**, to be produced by Dino de Laurentis. Another proposed King feature, **FIRESTARTER**, was to have been directed by John Carpenter, but the project has been shelved for the time being.

new fears for the new year

Ridley (**BLADERUNNER**) Scott's next project will be **LEGEND OF DARKNESS**.

Walt Disney Productions plans **TRON TWO**, again starring Bruce Boxleitner.

Also from Disney: **BLACKBEARD'S GHOST** and **RETURN TO OZ**.

Newly-formed multimedia company First Star will soon begin production on **ARCADE**, a science-fictional fantasy combining elements of **TRON** with mysterious disappearances of videogame players and the nuclear holocausts of **World War 3!** First Star also plans to cooperate with Atari game manufacturers to come up with an **ARCADE** videogame tie-in (also a la **TRON**).

In addition to **ARCADE**, First Star will produce **FUTURE GOLD**, a comedy set in the year 2055.

CAPT. VICTORY & THE GALACTIC RANGERS features a new "space-age superhero."

Dean Butler plays Victor Frankenstein in Bert Gordon's upcoming **FRANKENSTEIN: THE TRUE STORY**.

Dan Aykroyd, Bill Murray & Sam Jaffe star in **NOTHING LASTS FOREVER**.



A Group of Horrible Creatures who'll give you to your seat when you meet them in **THE DARK CRYSTAL**.

Filming will begin shortly on Brian DePalma's latest project, a remake of **SCARFACE** with Al Pacino. (The original featured the late Peter Lorre.) You'll remember DePalma as the man who gave us such dazzling demonic delights as **CARRIE**, **THE FURY**, **SISTERS** and **DRESSED TO KILL**!

terror titles

Kathryn Harrold stars in the sci-fi spine chiller **THE SENDER**.

Psycho-thriller: **THE FOURTH MAN**.

Medieval: **FLESH & BLOOD**.

BOGEYMAN ... from India.

THE STRANGENESS.

EASY TRAVEL TO OTHER PLANETS (to be directed by Richard Pearce).

Next Trek: **IN SEARCH OF SPOCK**.

Fantastic Comedy: **IT'S NOT THE END OF THE WORLD—IS IT?**

Mickey Rooney in **JAWS 3-D!**

SAFARI 3000 starring Christopher Lee and David Carradine.

Richard Pryor plays a villain-cum-hero in **SUPERMAN III**.

Aliens take over a small town in **STRANGE INVADERS**.

STAR GLASS (sf) ... **SORCERER** ...

WITCH'S BREW ... **STAR FLIGHT ONE** ...

CHRISTMAS EVIL ... **FUNERAL HOME** ...

THE TIME WALKER ... **DUNE**.



One Moore Time! Roger Moore as 007 repeats the Bond role in the forthcoming **OCTOPUSSY**.

comin' at ya

A new 3-D adventure from the makers of **COMIN' AT YA** (the 1981 film which regenerated interest in 3-dimensional pix) is **TREASURE OF THE FOUR CROWNS**. A 9-foot python will be seen in this production, being filmed in a brand new StereoVision process. "A host of special effects, such as inanimate objects springing to life and laser beams cutting through walls," is promised by the producers.

Authentic voodoo rites will be seen early in '83 in **THE PICNIC**, budgeted at \$1.5 million. Elements of adventure, romance and special effects galore will also be in evidence in the film, shooting in Jamaica by producer David Broadway.

SATAN'S MISTRESS is the latest title of James Polakof's horror chiller, **DARK EYES**.



A Living Dead Confed: a Confederate Soldier turned Ghoul in **THE CURSE OF THE SCREAMING DEAD**.

The picture has been known under other titles, including **DEMON RAGE** and **THE FURY OF THE SUCCUBUS**.

ANDROID will star Klaus Kinski.

More 3-D:

THE LEGEND OF THE MYSTICAL KNIGHT, set in "an imaginary world of magic."

ROTTWEILER ... BAYOU!

Comic characters come to life in:

THE SPIRIT ... DAREDEVIL ... FANTASTIC FOUR ... CAPT. AMERICA ... IRON MAN ... SUBMARINER ... SPIDERMAN!

corman's cookin'!

Roger Corman has several new fantasy features on the slate to be filmed by his New World Pictures:

WARLORDS OF THE 21ST CENTURY.

THE CALLING.

BARBARIAN.

GRAND PRIX 2000.

And Isaac Asimov's **NIGHTFALL!**

Joseph Garofalo is writing a comedy remake of **Ted Browning's** classic chiller, **FREAKS!**

Tobe (POLTERGEIST) Hooper's next: **M**. Not a remake of the Peter Lorre film, but a scientific-taffim about how imagination reigns supreme over ordinary matter!

Coming soon: a sequel to 2001, based on Arthur C. Clarke's long-awaited, just-published continuation, 2010: **ODYSSEY TWO**.

Cinecom International will release the Australian **STARSTRUCK**.

Also from down under: **CAPTAIN FLY**, a science-fiction musical with 13 songs and a \$6 million budget.

Completed in 1981 but still awaiting release is Telly Savalas's newest horror effort, **MAT'L**.

Horror spoof: **PANDEMONIUM**.

Monster spoof: **IT ATE CLEVELAND**.

Sci-fi spoof: **UFORIA**.

she's back!

Yes—**SHE** is being remade once again! Avi Nesher will direct this latest version, an updated musical! The last motion picture based on H. Ryder Haggard's novel was **THE VENGEANCE OF SHE**, a 1967 Hammer Film, a sequel to their own **SHE** of 1965 which had Ursula Andress in the "she-creature" role.

Ignore what we've told you in the past about **SAVAGE APOCALYPSE**, **THE SLAUGHTERERS**, **VIRUS** and **INVASION OF THE FLESH HUNTERS**. They're all one and the same picture, now known as **CANNIBALS IN THE STREET** starring John Saxon.

THE APPOINTMENT will be coming directly to terrorvision.

ICEMAN, budgeted at \$10 million, is touted as being "more realistic" and "more involved" than **QUEST FOR FIRE**.

Watch out for:

THE IMP!

THE WINDHURST TERROR!

CHILDREN OF THE DEVIL with Peter Onof!

THE DEVIL'S MACABRE HAND (Mexican!) **THE MAN WITH TWO BRAINS** starring Steve Martin!

CASTLE SLAYER with Randy Allen!

THE UNINVITED, based on John Farris' novel!

STRANGER IN THE HOUSE (telefilm)!

STAR MAN!

BRAINWASH ... FORBIDDEN ZONE ... DEAD ON TIME ... NIGHTKILL ... THE GIANT CENTIPEDE ... THE KID WITH THE 200 IQ (television) ... **DREAMWORLD ... CATAclysm ... THE SWORD & THE FIRE ... THREE-DIMENSIONAL TALES OF**



Indiana Jones punches up the action in RAIDERS OF THE LOST ARK. Now a sequel is in preparation.

TERROR ... DEVIL OF THE ISLAND ...
NIGHT JOURNEY ... THE CONTROL!

last minute noose

BRAINSTORM, the sci-fi thriller first mentioned in FM 187, will see release after all. Paramount Pictures has expressed interest in releasing the Doug Trumbull film.

THE BLOOD WATERS OF DR. Z, a 10-year-old horror meller, is being re-released by Capitol Productions.

Paul Freeman will recreate his villainous role of Rene Bellog in **RAIDERS OF THE LOST ARK PART 2**, now in preproduction.

Roger Moore once more as James Bond/007 in **OCTOPUSSY**, will come face to face with Sean Connery as Bond in a rival 007 film, **NEVER SAY NEVER AGAIN!**

WHITE DOG has undergone a title change. It's now known as **TRAINED TO KILL**.

Richard Pryor will star in a comedy remake of H. G. Wells' fascinating **MAN WHO COULD WORK MIRACLES!** Film begins shooting next January.

AIRPLANE II, a comedy, will be set in the not-too-distant future, with plot centering on the NASA Space Shuttle.



Life on the planet Arvekis, as seen from the imagination of author Frank Herbert. (From the forthcoming scientific film, **DUNE**.)



EXCLUSIVE to FM READERS! Vincent Price, Christopher Lee, Peter Cushing and John Carradine together in the HOUSE OF THE LONG SHADOWS.

Confirmed: Vera Miles & Tony Perkins, both of Alfred Hitchcock's original PSYCHO, will star in the upcoming PSYCHO 2 sequel for Universal Pictures.

omen of things to come

OMEN IV: ARMAGEDDON 2000, is being published as a book; as yet, there has been no movie deal set.

Michael Moriarty stars as the killer in THE SOUND OF MURDER, currently being produced by the cable-tv company Showtime. Moriarty's role was originally essayed in a 1969 stage version of the story by none other than Peter Cushing!

Cathy Weliman will be seen in PRODIGAL PLANET.

Sean Connery will star in THE SWORD AND THE VALIANT.

CONTAGIOUS is being touted as "an ecological sci-fi film."

DARK VISIONS will be a "Hitchcockian"-type thriller about a girl who can see into the future.

Looking ahead a year, the greatest legend of them all will arrive in theaters around Xmas '83: SANTA CLAUS!

Also coming in '83:

SHEENA—QUEEN OF THE JUNGLE ...
THE CANIS TERROR ... DOUBLE EXPOSURE ... MACHINE ... BRAIN ... ABYSS ...
MENTAL CASE ... THE COLD ROOM ...
and THE STRANGE CASE OF THE END OF CIVILIZATION AS WE KNOW IT!

END



A reawakened Confederate corpse menaces blind Kiyomi (left) and her unsuspecting sister Lin in THE CURSE OF THE SCREAMING DEAD. At right, Mark Blankfield as Mr. Hyde in a hair-raising scene from Paramount's JEKYLL & HYDE...TOGETHER AGAIN.

HAPPY BIRTHDAYS

12 of 'em!



JOHN KERR
Nov. 15

THE PIT & THE PENICILUM

WE WOULD LIKE to forward Congratulations to all 12 of our Birthday People but unfortunately we can't. 3 of the Most Important are dead— Boris Karloff, Claude Rains & Robert Armstrong—and we simply don't know the addresses of most of the rest. (Can any of you help?) But we can (and gladly will) forward Birthday Wishes to Francis (Orculo) Lederer & Sara Brodack (Boris Karloff's Daughter, born exactly on her illustrious Father's 50th Birthday). Address your well-wishes to either of them c/o Nete L. Oays, 2495 Glendower Ave., Hollywood, CA 90027, and we'll do the rest. Free of charge, of course; a Special Service of FAMOUS MONSTERS.



CLAUDE RAINS
Nov. 10 THE MAN WHO
BECAME HIS HEAD



DEAN JAGGER
Nov. 7
X THE UNKNOWN



REX REASON
Nov. 30 THE CREATURE
WALKS AMONG US



KIM "KIRA" HUNTER
Nov. 12
PLANET OF THE APES



VICTOR JORY
Nov. 23 THE MAN
WHO TURNED TO STONE



BORIS & SARA KARLOFF
Nov. 23 FRANKENSTEIN
& DAUGHTER



MARSHALL THOMPSON
Nov. 27 (I) THE TERROR
FROM BEYOND SPACE



ROBERT ARMSTRONG
Nov. 20
"CARL DENHAM"



MICHAEL COUGH
Nov. 6
KONGA



FRANCIS LEDERER
Nov. 6
TERROR IS A MAN



JOEL MCCREA
Nov. 3 THE MOST
DANGEROUS GAME



STAR
THE
EMPIRE
STRIKES BACK
WARS

by Randy Palmer



If you can count the number of times you've seen **THE EMPIRE STRIKES BACK** on one hand, it's time to count again!

The trail-blazing sequel to **STAR WARS** has been re-released!

Consider it an appetizer; a delightful dish served up before the main meal.

The main meal, of course, being **REVENGE OF THE JEDI**, 3rd in the **STAR WARS** series of films!

Since **JEDI** won't be served up until May 27, 1983, you can whet your appetite now for the super sci-fi thriller by devouring **EMPIRE** again—both at the theater and within the pages of **FM**!

battle in outer space

STAR WARS brought to the screen what is—to date—the ultimate space battle. But long before **SW** was conceived or even thought about, there was:



Darth Vader (Dave Prowse) and fiends take a stroll through the set of **THE EMPIRE STRIKES BACK**.



This Stormtrooper is either preparing to brew up a storm or do a little stargazing. Wanna bet which?



Cleanliness is next to godliness, they say, but the poor fella in the fishbowl isn't likely to agree.

MISSILE TO THE MOON... THE MYSTERIANS... ROCKETSHIP X-M... BATTLE OF THE WORLDS... THE ANGRY RED PLANET... THE LOST MISSILE... BATTLE IN OUTER SPACE... MOON ZERO TWO... JOURNEY TO THE 7TH PLANET... EARTH VS. THE FLYING SAUCERS... PHANTOM PLANET... TEENAGERS FROM OUTER SPACE... and on & on & on!

War in space! War on earth!

THE WAR OF THE WORLDS!

Film after film after film; the motion picture screen glutted with streaking silvery rockets helching fire and flame, journeying to worlds beyond wonder!

2001: A SPACE ODYSSEY!

Unearthly creatures, denizens of other places, other planets, each more horrible, more wonderful, than before!

PLANET OF THE APES!

THE GREEN SLIME! ALIEN!

the new age of stellar excitement

With the release of Stanley Kubrick's sensational 2001 in 1968, science-fiction films took a giant stride forward—in terms of production, storyline, and especially special effects.

Technical breakthroughs led to computer-controlled camera movements... and ultimately to **STAR WARS** and **THE EMPIRE STRIKES BACK**—pictures which have become, in and of themselves, yardsticks with which one can measure "the current state of the art" of special visual effects.

In actuality, **SW & EMPIRE** are only the first two films in a proposed series of 9 which chronicle "The Adventures of Luke Skywalker"—"a trio of trilogies," as George Lucas has put it.

"**STAR WARS** and **THE EMPIRE STRIKES BACK** are only a part of a saga of interrelated movies that is in the process of evolving into a complete whole," says Lucas. "Luke Skywalker is a pawn in an interstellar adventure that has been going on longer than he's been alive. All together, the 3 trilogies span across a couple of generations—about 40 years."

secret documents

The screenplay of **THE EMPIRE STRIKES BACK** was kept under lock and key during pre-production and filming stages in order to avoid any leakages of the story to the press. Leigh Brackett, wife of Edmond Hamilton (creator of Capt. Future), wrote the first draft of the **EMPIRE** screenplay, then died suddenly in March 1978. Lawrence Kasden, scripter of **RAIDERS OF THE LOST ARK**, was brought in to finalize the work.

One of the more controversial aspects of the Brackett/Kasden screenplay is the revelation that Darth Vader is actually Luke Skywalker's father.



The amazing mechanical marvel, returning in **REVENGE OF THE JEDI...YODA!** At right: Mark Hamill as Lucky Luke, Walker of the Sky.

"That situation is resolved once and for all," George Lucas claims, speaking of the forthcoming **REVENGE OF THE JEDI**.

inside darth vader

Dave Prowse, a giant of a man, is the man "behind" Darth Vader—the actor inside the demonic black outfit.

Prowse has usually hid behind a mountain of makeup in his various screen roles. In **THE HORROR OF FRANKENSTEIN**, a 1971 Hammer film, he played Dr. Frankenstein's creation; a big bandaged brute with a broad, bald head, who attacked & killed several villagers before he was given an acid bath at the film's conclusion.

A year later Prowse was asked again to portray a Frankenstein creation, in Hammer's last word on the subject to date, **FRANKENSTEIN & THE MONSTER FROM HELL**. This time, however, Prowse was completely unrecognizable, camouflaged by the most beastly makeup ever to adorn a Hammer film fiend. Prowse was able to emote only with his eyes—and he did a marvelous job.

Prowse did one last film for Hammer in 1972; **VAMPIRE CIRCUS**, in which he was cast as the circus strongman (not a vampire himself, but nevertheless an ally of the vampire clan). No monsterish makeup was required for **VAMPIRE CIRCUS**, fortunately.



A surprised C-3PO is about to sustain a short-circuit in this fiery scene from **EMPIRE STRIKES BACK**.

But the role of Darth Vader has proved to be Prowse's most popular—and long lasting—screen personification to date.

scenes from the exciting empire

To tickle your memory, here are some sequences from **THE EMPIRE STRIKES BACK**, as seen through the eyes of Don Glut, author of the **EMPIRE** screenplay novelization.

The object appeared to be some form of alien organic life, its head a multiorbbed, skull-like horror, its dark-lensed blister eyes training their cold gaze across the even colder reaches of wilderness ...

Huge yellow eyes peered like twin points of fire at the mechanical creature that continued to blast away its painful beams. The eyes burned

more maddening memories

The sight was horrifying. Vader was clothed entirely in black; but above his studded black neck band gleamed his naked head. The admiral tried to avert his eyes, but morbid fascination forced him to look at that hairless, skull-like head. It was covered with a maze of thick scar tissue that twisted around against Vader's corpse-pale skin ...

The X-wing was completely surrounded by mists. Luke's eyes gradually began to grow accustomed to the gloom.

yoda!

The little wizened thing could have been any age. Its face was deeply lined, but was framed



Chewbacca, drafted into the electrical repair workshop, in **THE EMPIRE STRIKES BACK**.

with primeval hatred for the thing that had interrupted its slumber ...

Luke saw the inverted gorilla-like image of the Wampa Ice Creature looming, its raised arms ending in enormous gleaming claws. He shivered at the sight of the beast's ramlike horns, the quivering lower jaw with its protruding fangs ...

Towering above them in his black cloak and concealing black beaggear, Darth Vader, Dark Lord of the Sith, entered the main control deck, and the men around him fell silent ...

Six ominous shapes appeared in the black space of the Hoth system and loomed like vast demons of destruction, ready to unleash the furies of their Imperial weapons. Inside the largest of the six Imperial Star Destroyers, Darth Vader sat alone in a small spherical room.

with elfin, pointed ears that gave it a look of eternal youth. Long white hair was parted down the middle and hung down on either side of the blue-skinned head. The being stood on short legs that terminated in tridactyl, almost reptilian feet. It wore rags as gray as the mists of the swamp, and in such tatters that they must have approximated the creature's age ...

Artoo-Detoo leaned over Luke's inert body and whistled in an effort to revive him. But Luke, stunned unconscious by the Energy Balls, did not respond. The robot turned to Yoda, who was sitting calmly on a tree stump, and angrily began to beep and scold the little Jedi Master ...

Chewbacca thought he was going mad. The prison cell was flooded with hot, blinding light that seared his sensitive Wookiee eyes. Not even his



The fantabulous
stellar battle amidst
a cluster of asteroids
in the second
STAR WARS adventure.

huge hands and hairy arms, thrust up over his face, could protect him from the glare ...

solo performance

Never had Han Solo endured such excruciating torment. He was strapped to a platform that angled away from the floor at 45 degrees. Electric currents of immense power shot through his body at short intervals, each jolt more painfully powerful than the last. He squirmed to free himself but his agony was so severe that it was all he could do just to remain conscious ...

Sprawled on the platform, Luke gazed up and saw the ominous dark figure of Darth Vader looming above him at the top of the stairs. Then the figure flew at him, its sable cloak billowing out in the air like the wings of a monstrous bat ...

If these stunning scenes fail to stir your memory, it's time to pack your bags and buy a ticket to see **THE EMPIRE STRIKES BACK** once again! (And if they do stir your memory, you should still buy a ticket. It's your last chance to see **EMPIRE** in its uncut, full-movie form!)

END



Luke and R2-D2—with mud in their eyes. Stranded in the Swamp of the Supreme Jedi Master.

Part IV (conclusion):
PRICE thru ZUCCO

THE ALPHABEAST OF HORROR

spooky stars & devilish directors

by Ronald N. Waite

VINCENT PRICE is a name synonymous with horror. Price's career has been an interesting one. He's a highly dedicated actor, well-trained in mannerisms & voice. His ability to convey evil is uncanny and, most important, he enjoys his work. Unlike actors who are in the profession but aren't pleased with what they're doing, Price has a field day with his roles. And it shows.

From TOWER OF LONDON (1939) with Basil Rathbone & Boris Karloff to his recent successful one man show detailing the life of Oscar ("Picture of Dorian Gray") Wilde, his life's work has taken him around the globe on tours, promotions, TV appearances, movies & stageplays.

Outside of films he is world-renowned as an art collector & connoisseur and an accomplished cook as well.

For me the horror began in 1953 with the 3-D remake of the old Lionel Atwill flick MYSTERY OF THE WAX MUSEUM. This time Warners

did it in full color, using the stereovision process, and starred Price as the lead character. The film was HOUSE OF WAX and it literally had audiences ducking in their seats as objects & people came flying from the screen.

For those who haven't seen 3-D it's an experience that should not be missed. Wearing the special glasses makes the image on the screen take on a realistic effect and it seems like things are actually leaving the screen and heading for your head or about to land in your lap. There's one scene where Price swings across to another building on a rope and he leaps right at you, his face, hideously deformed from the fire, staring you straight in the eye.

The success of this picture established Price as the new horror king of the 50s and he came at a time when we all needed someone to supplement the aging horror stars of yesterday. He worked alongside the greats like Karloff & Lee, Rathbone & Lorre. Lately he has been turning his interests elsewhere but he's left behind a



MICHAEL (Klaatu) RENNIE



JAMES WHALE



FLORENCE MARLY



BARBARA STEELE



THE
24
SHEET
THAT
JOLTS
THEIR
INTEREST

THE OLD DARK HOUSE



THE OLD DARK HOUSE



THE OLD DARK HOUSE

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THE OLD DARK HOUSE



UNIVERSAL PICTURES

Directed by the late JAMES WHALE.



LES TREMAYNE, as the General, attempts to calm hysterical Ann Robinson in **WAR OF THE WORLDS**.



The face (?) behind the mask was Lionel Atwill's in **THE MYSTERY OF THE WAX MUSEUM**. At right, VINCENT PRICE in the 3-D remake of the same.



EDWARD VAN SLOAN musters his mental powers to resist the thrall of Bela Lugosi.

myriad mysteries & horror movies for fans to cherish.

THE HOUSE ON HAUNTED HILL (1958) was a William Castle film and the setting was simple. If specially chosen people would agree to spend a single night in Hill House, they would each receive \$10,000 in cash from the wealthy Vincent Price. His idea of a ghost party!

When the doors are locked from the outside the choice is made for the 7 people: *No one can leave until morning!*

During the night all manner of mayhem breaks loose. There's a hanging, a violent thunder & lightning storm, heads turning up in the luggage, blood dripping from the ceiling. In short your typical friendly neighborhood haunted house.

The climax was great. There the wife (Carol Ohmart) is looking for her boyfriend in the wine cellar. One by one the doors slam shut and the gas lights go off, leaving her in ominous darkness. Suddenly the acid vat begins to gurgle and a skeleton emerges! She backs away & screams but the spectre pushes her into the acid.

Was the house really haunted? Elisha Cook seemed to think so. He turns to the audience and says, "The ghosts are restless tonight. I hear them coming! First they'll come for me...And then they'll come for you!"

Price went to another house for fun & games in the Edgar Allen Poe story-turned-film, **HOUSE OF USHER**. This was the first in a series of Poe pix produced by American International.

Price, in the lead role as Usher, lived in the crumbling, decaying house and refused to leave. The house is a living nightmare, with leaking roof & creaking doors. Usher himself cannot stand light or pain and wears special clothes so as to not irritate his supersensitive skin. Usher, along with the macabre mansion, is consumed by housequake & fire in the end.

Another equally popular Poe film was **PIT & THE PENDULUM** (1961) with Barbara Steele. Here Price could parade his evil talents in all their glory! The original story was rewritten by Richard Matheson to give it more substance. That Edgar Allen Poe couldn't have lived to see it was a...pit-ty.

Price keeps the machinery working down in those dark, dank dungeons. No one is quite sure what the machinery is but every day he's down there repairing & oiling. It's later learned that his father operated a torture chamber in the castle depths and for some ungodly reason the son kept things working.

After his unfaithful wife drives him insane Price takes on the personality of his father! He dons the same caped outfit and even walks with a limp. His wife is forced into a Iron Maiden and left to die, while her boyfriend is tied to a table, above which a huge ax begins swinging & descending coming closer & closer to his chest.

Finally Price is pushed into the pit, where he

They say Lionel trained
for this role in DR. X.
(They say—not us!)



dies, and the pendulum is stopped just as the blade makes an incision on the victim's chest.

Vincent went on to do many other films, some based on Poe material and others adapted from Jules Verne.

The 1970s provided him with a pair of pictures he could really sink his incisors into and they created an identity for him such as Karloff had with his Frankenstein monster.

THE ABOMINABLE DR. PHIBES (1971) & DR. PHIBES RISES AGAIN (1972) featured Price in a black comedy tour-de-force. It's a typical revenge-seeking film but exceptionally well done.

Price is horribly mangled in a car accident. His face is a mess! He cannot speak thru his mouth so he invents a special device that allows him to talk. He also wears makeup & wig to cover the scars & ugliness. His revenge is then carried out in a most diabolical way!

Thanks, Vincent!



REALISTIC RENNIE

MICHAEL RENNIE was another of those actors who could play a spy, an alien or an everyday man with equal ease. In later years he was seen in George Pal's THE POWER and on TV's *Lost In Space*. For sci-fi fans he is etched in



The Man Who Invented the Twilight Zone—ROD SERLING.

memory as Klaatu, benign alien from another world.

THE DAY THE EARTH STOOD STILL (1951), directed by the same Robert Wise of **STAR TREK: THE MOVIE**, presented a taut thriller with few special effects but a plot & action that moved along nicely.

The residents of Washington, D.C., are stunned when a UFO lands right in their backyard! The huge metallic disc remains motionless for some time as the army is called in to set up harricades around the saucer. Suddenly it opens and out walks an **ENORMOUS ROBOT**, body gleaming as if made from molten metal. He is followed by the alien, Klaatu.

The purpose of the mission is simple: Earth must stop testing atomic weapons and space exploration with unfriendly intent—or else!

The robot, Gort, is a type of interplanetary policeman capable of tremendous powers. He can single-handedly destroy an entire planet. If the people of Earth do not comply, they will be eliminated.

Skeptical as ever, people refuse to listen, so Klaatu sets up a show of strength. For exactly one-half hour all electrical machinery & appliances suddenly stop the world over, with the exception of planes in flight & certain emergency equipment. Everything else—cars, boats, elevators, dynamos—come to a screeching halt!

When Klaatu attempts to escape the guards, he is shot and Gort is set into action. His power can be stopped only by uttering 3 words:

Klaatu barada nikto! Klaatu barada nikto!

Patricia Neal is the girl who must speak the words to Gort and he stops his rampage short.

In the end Klaatu is brought back to life, if only for a short time, and bids the world farewell with another warning: **STOP, or else!**

Michael Rennie's performance as the alien Klaatu was convincing & meaningful. It was vastly different from the usual Bug-Eyed Monsters we were so accustomed to seeing.



HIS OWN ZONE

ROD SERLING, who else? Creator of the *Twilight Zone*.

He died all too young, cut off from a career that included TV shows, books, lectures, teaching & commercials.

He was host of *Night Gallery*, a weekly excursion into the weird & the unknown, and altho he said he had no particular liking for the series, they did on occasion show something worthwhile. Two that stand out as exceptional were *Pickman's Model* & *Cool Air*, both based on short stories by HP Lovecraft.

Serling is best remembered for *The Twilight Zone*, which enjoyed a successful run (and perennial reruns) on TV. The shows were fresh & original, many times comical, often scary. The shows featured outer space aliens, the super tall &

super small, monsters, robots & an assortment of oddities.

Twilight Zone & Serling go hand in hand, each name synonymous with the other. Serling scripted many of the stories himself and writers like Richard Matheson, Charles Beaumont & George Clayton Johnson contributed to the show's success.

For more on Rod Serling & *Twilight Zone* see FM #121 & 138.

BARBARA STEELE

So exotic as to seem unreal, she's played in reel after reel opposite the Greats from Boris Karloff to Christopher Lee. FM told you All About Barbara in #162.



WORLD'S WARRIOR

LES TREMAYNE

He was General Mann in George Pal's 1953 production of **WAR OF THE WORLDS**. He was among the first to actually see the nest of Martian War Machines in the field, and one of the first to see his armies nearly wiped out by the heat rays. He called Washington and conferred with the top brass, who made a decision to drop the Atomic bomb on the alien invaders. When that failed he conceded that there was nothing left to do. "Planes! Bombs! Tanks! Nothing has any effect on them!" It was up to Gene Barry & the boys from Pacific Tech to hopefully fight them with bacterial warfare. As fate would have it, however, Mother Nature took care of herself by infecting the Martians with germs which Earthlings were long immune to. Slowly the great machines stopped and the Martians died, leaving humanity to build anew.

While General Mann was his most famous role, Les has appeared in other sciencifilms. He was seen in **CREATURE OF DESTRUCTION**, and took a trip to Mars in **THE ANGRY RED PLANET**.

For further information on Les Tremayne see FM #148 & **SPACEMEN #2**.



CLASSIC PORTRAYALS

EDWARD VAN SLOAN made his presence known in a great many horror films but was most famous for 2 very important roles. Both, incidentally, released in the same year.

The first, **FRANKENSTEIN**, starred Colin Clive as the deranged Doctor, with Dwight Frye as Fritz Frankenstein, as everyone knows by now, stitched together the limbs of the dead to create a superhuman being which was virtually indestructible. And where did the young doctor learn these feats of medical prowess? From Van Sloan, of course! While at the medical college Victor Frankenstein was a good pupil but he wanted to know more. He needed to know the



16 of the
1000 Faces of
LON CHANEY SR.

secrets of life & death! For this, and his unorthodox experiments, he was booted out of college. Working alone in an abandoned tower, Frankenstein brought life to his creation (played by Boris Karloff). During the weeks that followed, the monster grew in strength but not mentality.

He killed Van Sloan in the lab before embarking on a reign of terror in the country.

In DRACULA (also 1931) Van Sloan played Van Helsing. That particular role has been essayed thru the years by actors very famous & not so famous, from Peter Cushing to stage ac-



GEORGE ZUCCO. Did he portray the Maddest Scientist of Them All? Some say so. Others vote for Lionel Atwill. Anyway, from A to Z, ZUCCO was a mad Scientist of Note! (As Dr. Lampini in *HOUSE OF FRANKENSTEIN*.)

tors around the country in a revival of the *Dracula* play to Lord Laurence Olivier in the Langella version.

Edward Van Sloan had a particular knack for the character. It was something in his voice, I think. He sounded like a vampire hunter. It was he who had the nerve to confront Lugosi as *Dracula* with a mirror. It was he who knew the dark secrets of the vampire and eventually destroyed Lugosi. This was one time that Edward Van Sloan did not have to die at the hands of a monster. He was able to fight the Prince of Darkness—and win.

For these 2 films Van Sloan will be honored in the Horror Hall of Fame.



FOUR FABULOUS FILMS

JAMES WHALE

Without James Whale there would be no *FRANKENSTEIN*, *OLD DARK HOUSE*, *INVISIBLE MAN* or *BRIDE OF FRANKENSTEIN*. A director of tremendous sensitivity, he created 4 visual masterpieces which have yet to be duplicated.

FRANKENSTEIN set the trend for a long line of sequels & imitators. It made a star out of Boris Karloff, who played the role no others wanted: the monster! Who can forget those sets & the tower, the lightning storms, the electrical machinery. And the very monster itself as it backed thru the doorway and showed its face for

the first time! The buildup leading to the initial instance when we actually see the monster, the eventual rampage & the climatic windmill sequence, were all dramatically done. And what's more important, the audience felt sorry for the creature, something that doesn't usually happen in a horror film. For years Karloff said the bulk of his fanmail, a lot of it from youngsters, said the same thing: they all were sad to see the monster "die".

THE OLD DARK HOUSE was one of the early "strange-goings-on-in-an-ecerie-house" type movie in the sound era. Starring Boris Karloff as a most evil-looking butler, with Melvyn Douglas, Charles Laughton (who went on to play the *HUNCHBACK OF NOTRE DAME*), Ernest Thesiger (Dr. Pretorius in *BRIDE OF FRANKENSTEIN*) & Raymond Massey (*ARSENIC & OLD LACE*).

In 1933 Whale directed *THE INVISIBLE MAN* based on the HG Wells story and introducing Claude Rains. Thruout the movie Claude Rains was never seen, thanks to incredible special effects which kept him transparent. The film launched Rains on a movie career and the Invisible Man was brought back many times. One, *THE INVISIBLE MAN RETURNS* (1940), starred Vincent Price.

One of my favorites was *THE BRIDE OF FRANKENSTEIN* (1935) in which Dwight Frye returns as the demented assistant. Elsa Lanchester is the Bride. And one of the most memorable scenes involves the blind hermit (Opheg-giel & the monster.

Whale was *wunderbart*!



MR. MAD

GEORGE ZUCCO, pronounced Zoo-Ko.

He was another of the character actors who never achieved real greatness yet his face graced many a horror film of the 1940s. George was seen in *THE MUMMY'S HAND* back in 1940, another of the mummy-coming-back-to-life movies.

George was a mad doctor in *MAD MONSTER*, changing a man into a beast. This kind of film was called a melodrama, not a full-fledged horror film but mildly enjoyable.

In *THE MAD GHOUL* George plays another deranged scientist, experimenting with a life-preserving serum and involved odd goings-on. David Bruce was the ghoul in this one, with costars Evelyn Ankers & Turhan Bey, both of whom appeared in a variety of horror films during this time.

In *THE FLYING SERPENT* Zucco was the master of a killer Aztec bird sent to eliminate his enemies.

HOUSE OF FRANKENSTEIN brought back *Dracula*, the *Frankenstein* monster & the *Wolf Man*. Zucco meddled in the middle of it all.

...And that's the way we slay our ABC's.

END

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SUPERMAN 3

EXCLUSIVE PREVIEW!

FM'S INTERVIEW WITH STAR MARC MCCLEURE GIVES YOU THE FIRST LOOK AT THE CONTINUING ADVENTURES OF THE MAN OF STEEL!

Actor Marc McClure has played cub reporter Jimmy Olsen in both *SUPERMAN* and *SUPERMAN II*. He returns as the intrepid *DAILY PLANET* journalist in the third Superman film, which opens nationwide on June 16.

Marc gives us an inside peek at the personalities and storyline of this new, \$30,000,000 fantasy epic. **FM:** What was the shooting schedule on *SUPERMAN III*?

MM: We were in Canada shooting for three weeks, where Calgary is being used to double for Metropolis. **FM:** No filming was done in New York this time around?

MM: No, none of it. We were also in London for two weeks of work, doing all the *DAILY PLANET* sequences.

FM: Has all of the original cast returned?

MM: Yes, we've got Jackie Cooper, Margot Kidder, and Chris Reeve back in the saddle again, with newcomers Richard Pryor as Gus Gorman, Annette O'Toole as Lana Lang, and Robert Vaughn as the villain.

FM: Richard Lester is the director. How much of *SUPERMAN II* did he actually direct?

MM: About twenty percent. The rest of it was Richard Donner, who had done the first film.



Marc McClure as Jimmy Olsen, cub reporter. Marc says that in *SUPERMAN III*, he gives Clark Kent advice on women.

FM: Five weeks is not an extremely long shooting schedule for such a massive film.

MM: Not at all. Richard Lester is a very fast director. He knows what he wants and he shoots each scene with two cameras, sometimes three. So you cover all the angles at one time instead of repeating the scene each time you want to see it from a different angle.

FM: How does that contrast with the way Donner works?

MM: Donner would set up a shot, go to his trailer, have the crew give him a call when everything was ready, then check it out. We'd also have plenty of rehearsals with Donner where a lot of interesting things would come out. New facets of the characters would occur to you when you react to something another actor is doing. With Lester, there aren't very many rehearsals at all. Actually, when you get right down to it, on *SUPERMAN III* there were no rehearsals.

FM: How can you get the quality, then?

MM: You just go with it as an actor and at the end of a take you look up to see if the director bought it or not. Richard would tell you if it wasn't believable. That's his style and it works for him.

FM: Did the lack of rehearsals create a sense of spontaneity in the performances?

MM: To some extent. Actually, it was the best way to work considering the presence of Richard Pryor. If he does a scene ten times it will come out ten different ways. He's a very creative man.

FM: There was tension on the set

during the Donner days, due to the long shooting schedule and the film going over budget. How was it on this film?

MM: Very good. Everyone got right down to business.

FM: You have an expanded role in this film, not just dangling from dams waiting for Superman.

MM: Yeah, Jimmy gets into some deep trouble, breaks a leg—but it's still basically the same old Jimmy.

FM: Did you get to explore the character any more?

MM: Well, I couldn't really do it in this one, except where the Clark-Jimmy relationship is concerned. He really starts to straighten Clark out.

FM: In what way?

MM: You know, like, "C'mere, Clark, I gotta tell you something. You're not doing this right. I mean, I know you're busy, but when you talk to a girl you've got to do such-and-such." Jimmy's just kinda telling Clark that he's got to get his act together.

FM: Would you say that this film is more or less serious than the previous Superman pictures?

MM: Oh, much less serious. It's got a lot of comedy. The first Superman film had comedic touches, and the second one was balanced between comedy and seriousness. But this one—it's hilarious.

FM: Are you concerned that audiences expecting a serious drama will be disappointed?

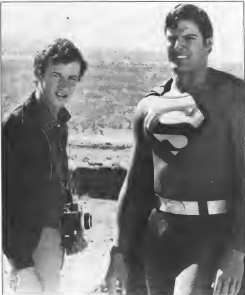
MM: Maybe a little. I liked it when we touched humor in the first films but otherwise hit audiences on a level of great reality. Now, with Richard Pryor, it's broad comedy. Robert Vaughn is the strictest character in the movie, the kind of guy who'll smile at you, then hit you in the back—or even in the front, as he continues to smile.

FM: You imply that Pryor's presence is what has made this film more of a comedy, yet he can give serious performances as he did in *SOME KIND OF HERO*.

MM: Yeah, but he's goin' for it in this one. It's open house with him, real broad comedy.

FM: He's been known to improvise a lot. Did he stick to the script this time?

MM: No, we were all very loose with it. If something came up we went with it, which I suppose answers



Marc McClure says that Christopher Reeve (Superman) "is pretty much the leader on the set. He's in a good position to make it go or stop. It's his baby."



Jimmy Olsen's one purpose in life seems to be to get himself into trouble (as here, with the villainous Lex) so that his friend Superman can save him.



Marc McClure as Jimmy Olsen, holding on for dear life after the dam burst in the first *SUPERMAN* movie. In the third film, says McClure, "Jimmy gets into some deep trouble, breaks a leg—but it's still basically the same old Jimmy."

the question about spontaneity. That was often the case with Pryor. You never knew what to expect from the guy.

FM: Screenwriters David and Leslie Newman ought to be thrilled with that—

MM: Well, we didn't take it too far away. The bottom line is that I think the film will turn out real well.

FM: What kind of a character does Pryor play?

MM: He's Gus Gorman, a kind of loner. He isn't able to get anything going in his life until he falls in with computers and then teams up with Robert Vaughn.

FM: And the computers are used to turn Superman evil—

MM: Basically, yeah.

FM: How are the special effects in the new Superman movie?

MM: They're better than ever, I mean, they've really come a long way.

FM: Anything particularly extraordinary?

MM: The most sensational scenes are when Superman is evil. He turns mean and punches here, punches there, tearing things apart. It's also

impressive, in a different way, when he reforms and straightens them back up.

FM: How did Christopher Reeve enjoy his third turn as the Man of Steel?

MM: He really seemed to be having a great time with this one. And he's pretty much the leader on the set. If he doesn't want to do something, nobody does it. He really created these films in the sense that he pulled the role off in the first place. So he's in a very good position to make it go or make it stop. It's his movie, his baby.

FM: Will there be a fourth?

MM: Yes. Not only that, but producer Ilya Salkind is planning a Supergirl film now.

FM: Are you going to be involved in SUPERGIRL?

MM: They're not sure. Ilya's still looking for the actress to play Supergirl. He's not really sure whether he wants to tie it in with Metropolis or kind of let her hang out in Los Angeles or something. I think he wants to see how this film's looking to see whether the two should be interconnected somehow or whether

to spin Supergirl off somehow. I do know that he's having a lot of fun right now looking for the actress to play Supergirl.

FM: Do you think Reeve will be back in *SUPERMAN IV*?

MM: He doesn't know. I asked him if he plans on bailing out after this one and he said, "I don't know, we'll see how it goes."

FM: What about Lester?

MM: Oh, he's said that this will definitely be his last Superman film.

FM: You're doing other things, such as the music for the MEAT BALLS AND SPAGHETTI cartoon show on Saturday mornings. But do you fear being typed as Jimmy Olsen?

MM: I read an interview with Jack Larsen, who played Jimmy Olsen on the old TV series. He's very upset that people say, "Oh, man, you're the greatest—the greatest Jimmy Olsen." Well, he does other things too. He writes novels and has done other acting, but as he's said, "When I die, people aren't going to say, 'He's a great writer.' They're going to go, 'Man, what a great Jimmy Olsen.'" In his case, I think that's a virtue of having done it on television, coming right into peoples' homes every week. But playing a character in a movie series, where the films come out every other year—that doesn't put me in quite the same trap.

FM: When *SUPERMAN III* opens, it will be competing in the marketplace with some powerhouse films, in particular the new James Bond film *OCTOPUSSY* with Roger Moore, another new James Bond adventure called *NEVER SAY NEVER AGAIN* starring Sean Connery, and of course the third *STAR WARS* film, *REVENGE OF THE JEDI*. Do you think *SUPERMAN III* will be able to do as well as the first two films in the face of such competition?

MM: I think it'll hold its own just because of the people involved and the popularity of the series. And new fans have been won since the films have been on TV and released on videocassette. As long as it's a good film, it's going to do exceptional business. Don't forget that *SUPERMAN II* made a fortune against *RAIDERS OF THE LOST ARK*, *FOR YOUR EYES ONLY*, and other strong films during 1981.

END

THE BLOODY CURSE OF MOLDY MUMMIES!

it's kharismatic

THE MUMMY! A staple in horror film history. A 3000-year-old creature from beyond the grave; resurrected, reanimated, stalking thru the moonlit night, moldy hands outstretched, clutching & searching, searching, searching...

—for *Life!*

IT CAME FROM OUTER THE (FILM) VAULT

The Mummy was a character created by the motion picture industry for the motion picture industry. (That makes cents, right?) The unearthly gauze-wrapped form was not adapted from any literary source, as was DRACULA or FRANKENSTEIN or DR. JEKYLL & MR. HYDE.

Universal Pictures was the film company that created the Mummy and made the character famous via a handful of pix that started off well and then, well...uh, finally ushered the Mummy back to his tomb—for good! (Well, that isn't exactly true, strictly speaking. Universal's Mummy died, yes; but another was reborn about 15 years later. And we'll get to that more monstrous, more modern Mummy in a mument.)

by Sandy Palmer



Elaborate set created for **THE MUMMY'S HAND**. George Zucco in the background. Tom Tyler as the Mummy.

IM-HO-TEP & KHARIS

Universal's series began with a bang in 1932 with **THE MUMMY**, starring the incomparable Boris Karloff as the being. The picture was a classic by any standard. Eight years later, tho, Universal almost remade their own first MUMMY!

THE MUMMY'S HAND (1940), with Tom Tyler in the gauze wrappings this time, used a script with situations that were very similar, if not nearly identical, to the earlier film. However, since **THE MUMMY'S HAND** is concerned with "Kharis" and not Im-ho-tep, we must consider **HAND** the first of a new series of Universal pictures. Their 1932 MUMMY stands alone, and it's a lot different from the later series' pix!

THE MUMMY'S HAND was quickly followed up with a sequel: **THE MUMMY'S TOMB** (1942), which had Lon Chaney Jr. as the crumhly creature, Kharis. In 1944 Universal released **THE MUMMY'S GHOST**, again with Chaney as Kharis. And Chaney appeared for the final time as the Mummy one year later in **THE MUMMY'S CURSE**.

Universal's Mummy series adhered to such a routine formula it's hard to distinguish between individual plots in that series. Test yourself! In 3 or 4 sentences tell a friend the stories of **THE MUMMY'S HAND** & **THE MUMMY'S GHOST**. Quickly now! (No fair peeking at Walt Lee's *Reference Guide to the Fantastic Films* beforehand!) Then check to see how right you were by looking up FM's 31, 40 & 71 (for info on **THE MUMMY'S HAND**) and issues 36 & the 1969 Yearbook (for **THE MUMMY'S GHOST**). The outcome of all this will prove my point!

Before long Universal itself realized that their Mummy was stagnating. Even makeup maestro Jack Pierce, who had concocted such a monstrous masterpiece of rotted & decayed flesh in the early films (especially the 1932 MUMMY), later simply whipped up a Mummy mask for Chaney to wear when he played in those latter titles.

KHARIS JOURNEYS TO BRITAIN

All of which brings us to 1969 and the legendary Hammer Film Co. which, after doing tremendous remakes of Universal's **FRANKENSTEIN** (as **THE CURSE OF FRANKENSTEIN**) & **DRACULA** (as **HORROR OF DRACULA** in the USA), were commissioned by Universal to update other old classics—**THE PHANTOM OF THE OPERA**, **THE HOUND OF THE BASKERVILLES**...and **THE MUMMY**!

Hammer was determined to avoid falling into the trap that Universal had during the 1940s. Their MUMMY, they felt sure, would be the best of its type and reap enough critical acclaim (and box-office dollars) to prove that the Mummy could be presented in a new & fresh way.

THE LEGEND REBORN

Hammer's scriptwriters blended the best ingredients of the mummy legend into a new

Makeup Maestro JACK PIERCE making up Tom Tyler.



Boris Karloff as the original, Im-Ho-Tep, in Universal's **THE MUMMY** of 1932.



Mehemet Bey (Turhan Bey) assumes responsibility of keeping Kharis (Lon Chaney Jr.) alive, succeeding the aging High Priest (right) Andohesh (George Zucco).
THE MUMMY'S TOMB.



The unfortunate Scripps Museum night watchman (Osour O'Shea) discovers to his dismay that mere bullets only tickle the murderous mummy (Chaney Jr.).

high priest in ancient Egypt but because of a sacrilegious plan of his to resurrect his love: Ananka, when she first died during those ancient days, Kharis was doomed to die in a way that would parallel his own blasphemous attempt to revive Ananka using the coveted "Scroll of Life"—he was to be buried alive after having his tongue cut out since he had uttered the holy words of the Scroll and would be the "guardian" of Princess Ananka's tomb for the rest of eternity.

But now Mehemet has secured the Scroll of Life and is using it to resurrect Kharis himself—to destroy the members of the Banning expedition!

MUMMY MURDERS

Mehemet commands Kharis to kill the still-mad Stephen Banning first. The gray-haired man now resides in an asylum in London but the steel-barred windows of the establishment are no deterrent to the Mummy, who enters the elder Banning's diminutive asylum quarters with alarming ease.

Soon Banning's last breath is choked away by the clutching, decayed hands of Kharis.

Before long another original member of the expedition, Joseph Whemple (*Raymond Hantley*), is dead—murdered by the terrifying strength of this creature from ancient time, from beyond the grave...

Mehemet takes a special joy in sending Kharis to murder John Banning at the young man's luxurious country estate but Kharis stops in mid-track when he sees Isabel, who possesses such a striking resemblance to the Egyptian Priestess Ananka. Believing Isabel to be the reincarnation of Ananka, Kharis turns on his master of life, Mehemet, and kills him. Before John or Isabel can make a move, Kharis has returned to the girl's side. He kidnaps her and heads in the direction of the swamplands nearby.

TOMB MUCH TOO HANDLE?

Banning alerts the local police & townspeople and together the posse makes its way to Kharis' "homeland". As the Mummy sloshes thru the slime-coated lake, Isabel pleads with Kharis to put her down. Kharis complies. He gently places Isabel's delicate form into the brackish muck. Guided by her husband's voice, she moves away from the creature as the Mummy's body is riddled with bullets.

As Isabel makes her way back to her husband John, the wounds begin to take effect: Kharis cannot bleed but the bullet holes are soon filled with the mucky swamp-water, and Kharis, the Living Mummy, sinks forever beneath the waters of the fetid lake.

In Next Issue's concluding episode you may need a hearse after you read about THE CURSE OF THE MUMMY'S TOMB, you'll scream aloud at THE MUMMY'S SHROUD and nobody will sleep during THE AWAKENING!

screenplay and the film became not a remake of Universal's first (Karloff) MUMMY but a remake of the finest elements of Universal's 1940s' series of mummies.

Excavating in Egypt at the turn of the century, 3 Englishmen search for the 4000-year-old tomb of Princess Ananka (*Yvonne Furneaux*). High Priestess in the court of the awesome god Karnak.

A mysterious Egyptian called Mehemet (*George Pastell*) warns the men against continuing their excavation but Stephen Banning (*Felix Aylmer*) & his son John (PETER CUSHING) continue their digging until they uncover the sarcophagus of Ananka.

A sudden & unexplainable shock causes the elder Banning, Stephen, to go raving mad. Obviously the expedition must now return to its homeland—Britain.

DOOMSAYER & DOOMSLAYER

3 years have passed. Young Jo now has a beautiful wife, Isabel (*Yvonne Furneaux*). But the couple is baffled by John's father's ravings of impending doom that will soon befall the Banning family.

John's father's premonitions of death soon materialize in the grotesque form of a fiend from the very pits of the earth: the Egyptian Mehemet has resurrected Kharis from the dead in order to fulfill a curse placed on the excavation team 3 years earlier when Ananka's tomb was "desecrated."

Kharis (CHRISTOPHER LEE) had been a

A GALAXY OF STAR WARS ITEMS...!

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FOR WHOM THE BELLS TOLL

sirki summons stars & supporters

A GAIN Prince Sirki has beckoned to the Great Cinema the Beyond.

HENRY FONDA, 1905-1982
Academy Award-winning actor HENRY FONDA died on 12 August 1982 at the age of 77.

Fonda starred as the President in *FAIL-SAFE*, a 1964 tale of nuclear nightmare. In 1977 he starred as Mr. Whitaker in *TENTACLES* and faced a swarm of killer bees in *THE SWARM* (1977) as Dr. Walter Krim. In 1979 he again played the President in *METEOR* with Sean Connery & the late Natalie Wood.

Fonda will be remembered for his fine performances in those & many other films including *THE GRAPES OF WRATH*, *THE NOON IS OUR HOME*, *MISTER ROBERTS*, *TWELVE ANGRY MEN* & *ON GOLDEN POND*, for which he received the Oscar for Best Actor earlier this year. Along with his memorable acting achievements Fonda will be long remembered for tabling 2 stars in their own right—June (BARARELLA) Fonda & Peter (FUTURE-WORLDS) Fonda.

2 BOND VILLAINS DIE

Novel Sakala, who menacing James Bond as Odd-Job, the Oriental Villain with the steel-brimmed hat in *GOLDFINGER*, died on 29 July 1982 at the age of 56.

Sakala, a native of Hawaii, began his career as a professional wrestler before being cast in *GOLDFINGER* (1954) with Sean (OUTLANDS) Connery as Bond and Carl Froese as Goldfinger. In 1966 Sakala played Big Buddha in *DIMENSION FIVE*, a sci-fi spy film with Jeffrey Hunter. In 1975 he appeared with William (STAR TREK) Shatner in *IMPULSE*. He was also featured in *MAKD*, *JAWS OF DEATH* (1976), *DEATH DIMENSION* (1978) with George (ON HER MAJESTY'S SECRET SERVICE) Lazenby and the 1979 television *The Asian Dollar Threat* with Patrick Macnee. Also on television Sakala starred in a 1976 episode of *Spideeman* and played Cheng in the *High-civilization* series in 1978.

Another professional wrestler joined James Bond adversary died on 13 June 1982: *High Chief* Peter Moya, a 43-year-old West Samoan battled Sean Connery in 1967's *YOU ONLY LIVE TWICE*.

3 CHARACTER ACTORS DIE

Character actor Fred Stuckman died on 7 July 1982. He was 67. Stuckman appeared in *THE REINCARNATION OF PETER PRUD* (1975) with Michael (Frankenstein: *The Two Stars*) Saratov & Margot (SUPERMAN) Kiden. Stuckman also appeared in *NETWORK* (1976), *THE SENTINEL* (1977) as Allison's father, and *THE PRIVATE EYES* (1980) as Lord Marley. Earlier this year he guest-starred in an episode of television's *The Greatest American Hero*.



HENRY FONDA

John Alexander died on 13 July 1982 at the age of 65. Alexander was best known for his performance as Teddy Brewster, the eccentric brother of the homicidal elderly sisters in *ARSENIC & OLD LACE* in 1944. Alexander also costarred with Edward G. (SOYLENT GREEN) Robinson in *THE NIGHT WAS A THOUSAND EYES* (1948) as Mr. Gibson. He also appeared in "The Face of Fear", a 1954 episode of *TV's* *Deer Slaughter* and "The Dark Side of the Moon" on *TV Playhouse* in 1957.

Tom Drake died at the age of 63 on 13 August 1982. Drake appeared with Gloria (DAUGHTER OF DR. JEKYLL) Talbot and Lee Chaney Jr. in *THE CYCLOPS* in 1957 as Sam Brandy. He also appeared in *THE NOISE OF THE BLACK DEATH* (1965) with Chumley & John Carradine. Drake appeared as Gen. Putnam in the 1971 television *The City* *Scenes* and in 1972 costarred as Dr. Adam Forrest in *THE SPECTRE OF EDGAR ALLAN POE* with Carol (HOUSE ON NAUGHTY HILLS) O'Connell. On television Drake appeared in 2 episodes of *Lights Out*—"Rescue Chase" in 1950 & "The Power of the Brute" in 1961. He starred in "Fountain of Youth" on *Tales of Tomorrow* in 1952 and "Beyond" on *Science Fiction Theater* in 1955. Drake starred as Clark Starnell in "The Goodness of the Bell" on *Studio One* in 1958 and appeared in the 1974 episode of *Kolchak: The Night Stalker* entitled "The Energy Ester". Drake also appeared in episodes of *Alfred Hitchcock Hour*, *Wild Wild West*, *The Green Hornet* & *Land of the Giants*.



TOM DRAKE

J. ALEXANDER

During the Summer months of 1982 Prince Sirki has claimed 11 more talented individuals associated with horror, science fiction and fantasy films.

Producer Ralph Zacher died on 26 May 1982 at the age of 42. Zacher, under the name of Massimo Pupillo, produced and directed the 1965 Italian horror film *TERROR CREATURES FROM BEYOND THE GRAVE* with Barbara (BLACK SUNDAY) Steele. He also produced *THE BLOODY PIT OF HORROR* in 1965.

Director Peter Carter died on 3 June 1982 at the age of 48. Carter directed *RITUALS* in 1976 with Hal (CREEPSHOW) Westbrook. In 1961 Carter directed *The Invader Within*, the tale of a murderous prehistoric creature which emerges from beneath the ocean and wrecks havoc on an oil rig. It was "made-for-television" film.

Perseus Wells Demers died at the age of 60 on 10 June 1982. Demers, who was known as "The Great Impostor" and was the subject of a 1980 film of the same name starring Tony Curtis, had a small role as a doctor in 1958's *THE HYPNOTIC EYE* with the late Allison (ATTACK OF THE 50 FOOT WOMAN) Hayes.

Veteran character actress Marjorie Bennett died on 14 June 1982 at the age of 57. Miss Bennett appeared with Charles Chaplin in 1947 *MONSIEUR VERDOUX* and was featured in *ABDOTT AND COSTELLO MEET THE KILLER*, *BONIS KARLOFF* (1949) and *ABDOTT AND COSTELLO MEET DR. JEKYLL AND MR. NYDE* (1953). She appeared with the Three Steeple in *HAVE ROCKET, WILL TRAVEL* in 1950 and in 1952 she appeared as Della Flagg, mother of the late Victor Buono, in *WHAT EVER HAPPENED TO EASY JANE?*. In the 1964 Walt Disney fantasy classic *MARY POPPINS* she was Miss Lark and she played the manager in *THE MONT WALKER* (1964) with Barbara Stanwyck and Robert Taylor. Miss Bennett was also seen in *BILLY THE KID VS. DRACULA* (1966) with John Carradine, *GAMES* (1972) as Nora and the 1976 *Midnight Slaughter* *Melrose* in New York as Mrs. Nelson. Also on television Miss Bennett appeared in 2 episodes of *Alfred Hitchcock Presents* in the early 1960s and was seen in a 1962 episode of *Boris Karloff's Thriller* entitled "Murder on the Rocks". She also was featured in 3 episodes of *Red Serling's Twilight Zone*—"The Chase" in 1960, "Kick the Can" in 1962 and "No Time Like the Past" in 1963.

Wolfgang Fildergeld died on 15 June 1982 at the age of 30. He appeared as Rudy in *THE BRIDE OF FRANKENSTEIN* 1938, with Boris Karloff and Elsa Lanchester. He was seen as the radio operator in 1937's *LOST HORIZON*, the tale of Shangri-la, a hidden city in the mountains of Tibet where people live forever in peace and harmony. Ronald Colman, Jane Wyatt and Sam Jaffe also starred. Fildergeld was Sir Malcolm McLennan in *ARREST SULLOOS DRUMMOND* in 1938 and played McRuff in *SULLOOS DRUMMOND* in AFRICA the same year. Fildergeld also appeared in 1966's *MIRAGE* as Joe Turtle and was Sir Henry in 1972's *SAVAGES*.

German actor Carl Jorgensen died on 16 June 1982. He was 69. Jorgensen starred in the 1953 Austrian sci-fi film *APRIL 1, 2000* as Captain Marikakis. In 1960 he starred as German glen-ner rocket scientist Werner Von Braun in *I AIM AT THE STARS*. He also appeared in *TARGET FOR KILLING* (1966-Aust./Ital.) and *THE CONGRESS OF LOVE* (1966-Ger./Aust.)

Jargens was Gun Von Plock in 1969's *THE ASSASSINATION BUREAU* with Oliver (CURSE OF THE WEREWOLF) Reed and Diana (THE AVENGERS) Rigg. In 1971's *THE MERPHISTO WALTZ* he appeared as Duncan Ely, the Satan-serving concert pianist, and was Babaloo in *Amicus*' 1973 anthology horror film *VAULT OF HORROR*. In the 1974 Italian film *CADUCEO* Jargens played the Cardinal and in 1977 Jargens appeared as the villainous Streuberg in the James Bond film *THE SPY WHO LOVED ME* starring Roger Moore as 007. Jargens costarred as Dr. Spalatin in 1979's *GOLDENGIRL*, with Susan Anton. On television he appeared as Carl Van Kessel in the 1967 *Alfred Hitchcock Presents* episode entitled "The Five Daughters After", which was subsequently released *THE KARATE KILLERS*.

Jack Malfroy died at the age of 51 on 27 June 1982. Malfroy appeared as an Air Force Captain in Walt Disney's *ARSENAL-MINDED PROFESSOR* in 1961 and was seen as Lt. Hough in the 1964 political thriller *SEVEN DAYS IN MAY*. Malfroy also starred as Igor in *DR. GOLDFOOT AND THE SILVER MACHINE* (1966) with Vincent (DR. PHIBBS) Price. On television Malfroy appeared in 3 episodes of *Alfred Hitchcock Presents* in 1956 and episodes of *Das Supa Beyond* in 1960 and *Tandem* in 1961. Malfroy starred in the *My Living Doll* series for 1964-65 as Peter Robinson. Julie Hewmar starred as Shada, the life-like robot. During the 1968-67 season Malfroy starred as Hector in *It's About Time*, the tale of 2 astronauts who became trapped in the stone age.

Actress-model Catherine Rilly died of a self-inflicted gunshot wound on 7 July 1982. She was 20. Miss Rilly appeared in *SUPERMAN—THE MOVIE* (1978) as a secretary.

Italian actress Lisa Minichelli died at the age of 73 on 8 July 1982. Miss Minichelli played the Tureen in the 1953 French version of *NASTUTI*, with the late Pierre Brasseur. She appeared as the Marchesio in 1960's *THE SHOES OF THE FISHERMAN* and was Mrs. Fuxton in *OBRIAN GRAY*, a 1970 Italian/German co-production with Helmut Berger and Herbert (PHANTOM OF THE OPERA) Loh. In 1971 she appeared with Stephen (FANTASTIC VOYAGE) Boyd in *MARTA*, a Spanish/Italian film about a madwoman who keeps his dead wife in a suit of armor. She played Ellen, Miss Minichelli also starred in a 1967 episode of the British television series *The Avengers*.

Actor Frank Christ was shot to death at his Hollywood home on 3 July 1982. He was 52. Christ appeared in *THE TERMINAL ISLAND* (1973), directed by Stephen (THE VELVET VAMPIRE) Rothman. On television Christ had appeared in episodes of *Samson*, *The Invisibles* and *The Incredible Hulk*.

Keweenaw Mene, British star of stage and screen, died on 12 July 1982 at the age of 67. Mene appeared in *MAN ON THE MOON* (1960) as William Shood. In the 1970 version of *SCROOGE* with Albert (WOLFEIN) Finney, Mene was the Ghost of Christmas Past. He also starred as Prof. Otto Underbrook in the 1977 Spanish version of Jules Verne's "Journey to the Center of the Earth" entitled *WHERE TIME BEGAN*. Mene also starred as King Arthur in Walt Disney's *THE UNIDENTIFIED FLYING OOOOALL* in 1979. One of Mene's last performances was as Uncle Oscar in the 1980 Canadian production of "The Rocking Horse Winner", a segment of *THREE TALES DARK AND DANGEROUS*.



HAROLD (Odd Job) SAKATA demonstrates his Bond Chop in *GOLDFINGER*.

MAGREE IS MOURNED

Irish character actor Patrick Magee died at his home in London on 14 August 1982 at the age of 58. Magee was well-known for his many roles in horror and science fiction films.

In 1963 he appeared as Justin Cobb in *DEMENTIA 13*, directed by Francis Ford Coppola. He costarred with Vincent Price and the late Nigel (FACE OF FU MANCHU) Green in Roger Corman's 1964 production of Edgar Allan Poe's *THE MASQUE OF THE RED DEATH*, playing Alfrede, a half-brother of Hop Toad the dwarf. Magee was the Police Sergeant in *THE SKULL* (1965) with Christopher Lee & Peter Cushing. The same year he was also featured as Dr. Henderson in *DIE, MONSTER, DIE*, based on a story by HP Lovecraft and starring Boris Karloff & the late Nick (FRANKENSTEIN COLOURS THE WORLD) Adams. In 1967 Magee recreated his Broadway role of the Marquis de Sade in *THE PERSECUTION & ASSASSINATION OF JEAN-PAUL MARAT* AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE. In

1971's *A CLOCKWORK ORANGE* Magee was featured as Mr. Alexander, recipient of a nocturnal visit by Malcolm (CAT PEOPLE) McDowell & his friends, which left him a wjower & cripple. In *TALES FROM THE CRYPT* (1971) he played George Carter, the blindman who devised a ghastly fate for the late Nigel Patrick, and administrator of the hospital for the sightless. In 1971 he was also seen as Dr. Falkenberg in *DEMONS OF THE MIND*. In 1972 he played the Monster in *BEWARE! THE BROTHERS* and was Dr. Rutherford, the asylum director killed by Herbert Loh's murdering maniacs in *ASYLUM*. Magee played Dr. Bealer in 1973's *THE FINAL PROGRAMME* (aka *THE LAST DAYS OF MAN ON EARTH*) and was Dr. Whitely in *AHD NOW THE SCREAMING STARTS* (1973). In the 1974 telefilm *A Killing in Every Corner* Magee was Dr. Corbary and he played Gen. Strinsky in 1977's *TELEFON* with Charles (HOUSE OF WAX) Branson. He appeared as the Priest in the 1980s horror fantasy *HAWK THE SLAYER* and was the Rev. Sladen in the British comedy ghostly *SIR HENRY AT RAWLINSON'S END* (1980). This same year he also appeared as Miles in an Italian version of Edgar Allan Poe's *THE BLACK CAT*. In 1961 Magee appeared in the French film *OR JEXYLL & MISS OSBOURNE*, another variation of the Robert Louis Stevenson classic. He was also seen as the shoulful watchkeeper in *THE MONSTER CLUB*, with Vincent Price, John Carradine & Stuart Whitman. On television Magee appeared in a 1963 episode of *The Avengers* in England entitled "Killer White" and was Sgt. Morris in "The Monkey's Paw" episode of *Orson Welles' Great Mysteries* in 1973. Patrick Magee was an effiant character actor whose screen eccentricities & villainies will not be soon replaced.



PATRICK MAGEE

—Nerris M. Lenz, III

**FILMBOOK
CLASSIC
FROM
FM!**



Yvette Mimieux plays Weena, the naive and frightened Eloi woman who risks her own life to warn George of the Morlocks. Above: a Morlock in search of a bun for his Weena.

THE TIME MACHINE

by Tim Moriarty

In a stately London home on the seventh day of January, 1900, the ticking of dozens of clocks is the only sound to be heard. The dinner guests are angry, sullen. Their host, George, invited them to dinner, but has not bothered to make an appearance himself! The gentlemen huff and sputter, and the myriad clocks tick on.

Suddenly, the pantry door bursts open, and their host staggers into the room...his clothes torn and filthy, himself begrimed and bruised, reeling with exhaustion and strain.

The guests gape at him. "George! My God! What happened, man?"

George slumps in a chair, gratefully gulps a brandy and begins to tell his tale.

He takes them back in time exactly one week before, when these same men were gathered to dine...

I. The Experiment

George was arguing that time is a dimension, as real as depth and height and breadth. And, just as those dimensions can be traveled, so too can time. A time traveler would occupy the same space he set out from, but move in time.

George then announced that he had built a time machine, and was preparing to employ it.

His guests politely restrained themselves from telling George he was addled. Sensing this, George proposed an experiment to prove the truth of his assertions.

Opening an elegant, velvet-cushioned box, George revealed a fragile working model of his time machine. It was a single passenger affair, open to the air, with a control panel set before the traveler's saddle and a large power disc behind, sturdily supported on metal runners.

George borrowed a cigar from one of his guests and set it in the seat to represent the time traveler. He then pushed the tiny switch to set the model forward in time. The power disc began to revolve.

A strange light suffused the room. The chandelier shook, wine glasses trembled, and then, with a whoop of impulsive air...the machine vanished!

George was at first elated at his success, but then was crushed to find that his guests remained unconvinced. They complimented him on a fine parlor trick, and hid him good night.



Rod Taylor, as the morlock-battling time traveler.

Only Philby remained to try to cheer his friend. Philby asked George, "Why this preoccupation with time?"

George answered that he didn't much care for the time he was born into. It seemed that men could not kill fast enough as it was, but had to fashion machines and bigger bombs to do the job faster! Why, his own guests suggested he concentrate his ingenuity on making war weapons! George hoped to travel into the future, to a time when man had learned to live in peace.

Philby, concerned with his friend's safety—and sanity—pleaded, "If this machine can do what you say it can, destroy it before it destroys you!"

George curtly invited his friend to leave.

Philby pleaded with George to come home with him and visit his son, Jamie. George declined. Philby then said, "Promise me you won't leave the house tonight."

George smiled sadly at his friend. "I promise you I won't go out the door."

Philby departed.

Hastily, George wrote instructions to his housekeeper to invite his friends to dinner one week from that night. He then rushed to his laboratory, where his time machine awaited him.

II. "He Disappeared Around the Turn of the Century"

In the center of his laboratory the machine stood waiting, majestic in the moonlight streaming through the windows.

Eagerly, proudly, George made some last-minute adjustments, and then seated himself in the saddle of his magnificent invention. He took a deep breath, and moved the lever forward ever so lightly.

An instant later he pulled it back.

He looked about him. Nothing had changed!

But no! The clock on the mantle had advanced several hours, and the candle was shorter by inches! Yet, by the watch he carried inside the machine with him, only seconds had passed!

George watched the sun burtle over his head in the skylight roof and the clouds stampede across the sky. He watched flowers open their petals and close again as quickly as a baby's fist.

Exhilarated, he went faster.

The days passed in strobe-like pulsations, the seasons' colors swept by.

Faster! He watched the fashions change by the dress shop mannequin across the street, and he chuckled. But then moments later, he was dismayed to see

war machines hovering in the air, and crackling explosions.

In 1917, he stopped. He climbed out of the machine.

There was no one in his house. The furnishings were covered, dust and cobwebs were everywhere.

Stepping out into the street, George was nearly run down by a motorcar. The young inventor stared curiously after it, until suddenly he spotted a man.

"Philby! Philby!" he called out to the man.

The polite but perplexed man replied, "You must be referring to my father, sir."

George understood. "Jamie! How is your father?"

"He was killed during the war," came the reply.

"War? What war?"

"Why, the first World War, of course," said Jamie. "Are you all right, sir?"

"Yes. Yes, I've been away," was George's lame answer. He blinked himself back to awareness. Philby dead. A World War. Man had not changed...not a bit.

Jamie was peering anxiously at the oddly-dressed George...so very out of fashion. "Do I know you, sir?"

"I was a friend of your father's," said George. He had a thought. "And the man across the way?" he said, pointing at his own house. "What ever happened to him?"

"Oh, the inventor chap! He disappeared around the turn of the century," said Jamie. "Funny though... father would not allow the house to be sold. He always felt that man would return one day."

Lost in a worrisome reverie of wars and his own fate, George bid Jamie good day and strode absently back to his aging house, and his machine.



In the year 802,701, meek Elot are at the mercy of the underground dwellers...the morlocks!



The poster illustration for the MGM release of **THE TIME MACHINE**, which was produced and directed by George Pal.

Shaking off the provocative encounter, George continued his journey into the future. He was amused to watch the mannequin's fashions becoming more and more daring as the years rolled by. Not so amusing to him were the sleek war machines he spied in the air around 1939. The deadly appearance of them made him heartsick. Would man's thirst for destruction never be satisfied?

Suddenly, his house disappeared! Gone in an instant! He heard sirens. He pulled the lever back and stopped in the year 1966.

His house grounds were now a public park, his time machine now sitting in the open air. George discovered a plaque. This park was dedicated in his memory, as dictated in the will of his old friend, Philby.

George smiled, remembering his friend, thanking him. But the moment was not to last. He was distracted by the shrill sirens, the fantastic motorcars and tramways of this age... and by the frantic people running toward underground shelters.

George stopped an elderly man scurrying to shelter. The man urged George to take cover until the "all clear" was sounded. George recognized the man. It was Jamie Philby again.

The old man slowly began to recall the day 45 years before that he had met a strange fellow in Victorian clothing. He frowned. "But...but you haven't changed!"

Just then, the final alarm sounded. Jamie Philby fled.



At the climax of **THE TIME MACHINE**, time-traveling George (Rod Taylor) battles the fearsome murlocks to save the Eloi people.



Geo Griffith, George Pal's secretary, with F.J.A. Note the illustration of the WAR OF THE WORLD'S mar-tian on FM's cover.

And then...the bomb hit, a bomb of devastating power.

George was thrown to the ground, as whole buildings were incinerated. The city rocked and trembled and was engulfed in a firestorm. An earthquake erupted, spewing lava and ash over the decimated hardware of this future age.

As the volcanic lava spilled toward him, George ran to his machine, climbed aboard, and shoved the lever forward. His machine saved him.

But although he had escaped being boiled alive, the lava now formed a mountain around him. It became unbearably hot inside the machine. Centuries fled by. The mountain cooled. George shuddered, now in danger of freezing to death. As the ages rolled by on his control panel, the mountain stood solidly around him and his machine. George prayed.

And at last the mountain was worn down by natural elements...taking centuries in fact, but mere moments to George inside his machine. He was delighted to see the sky once more. He watched the helter-skelter construction of fantastic edifices, and he drank in the sight of the landscape before him turning green and bountiful.

George exulted. He pulled the lever back and stopped in the year 802,701.

III. "The Eloi"

His machine now stood several yards from the base of a gigantic sphinx standing sentinel-like over the land. There was something inhuman about the visage of the sphinx.

And there were no men to be seen.

Taking the control levers of his machine with him as a precaution, George set out to find men.

He walked the lush forestland, gloriously budding and thick with fruit and flower...a paradise. And yet, no paradise without men!

He ran...cautiously at first...and then frantically, feeling suddenly, terribly alone!

And then he saw them...the people he would come to know as the Eloi. Frail and fair, they played like children by a river.

So this is the fate of man, he observed, to bask and play without a care in the world. "Well, and why not?" he said aloud.

But suddenly a scream cut the air. A girl had been swept by the current. Gasping, choking, helpless in the water, she was drowning.

Yet none of the others would help her. Though she flailed at their dangling feet, they did not lift a finger.

George plunged into the roiling water, and pulled the girl to the river bank.

The girl walked off without a word.

Puzzled at their indifference, George followed the girl and the other child-like people into a huge, domed dining hall, where they feasted on fruits of a staggering size, fully cultivated and served.

George joined them at their meal. He tried to engage his table in conversation, but the Eloi showed not a trace of curiosity about him, nor would they answer his questions about their culture, history, how they could feed and clothe themselves without apparent effort.

George asked to speak to some elders. He was told there were no elder ones. George asked to see some books, hoping to learn something of the history of the childish Eloi. One man showed him some books, and they told him all he needed to know...the books crumbled to dust at his slightest touch.

Despairing, and angry that the civilization good men had built was now as nothing, George stormed out of the dining hall. The girl he had saved from drowning followed him. She said her name was Weena. She warned him not to go out, that it would soon be dark.

"But only children are afraid of the dark," said George. He caressed Weena's cheek. "But then, you are a child, aren't you?"

George left Weena at the dining hall steps and strode purposefully to where he left his time machine, anxious to leave this indifferent, incurious, uncourageous, culturally bereft era.

But as he approached the sphinx, in whose shadow the machine should have been standing, George was horrified to find that it was gone!

Stolen!

With a gnawing, frantic fear in his stomach, George looked about him. He found the double skid marks of his machine, and several sets of odd, inhuman footprints. The machine had been dragged into the sphinx...not by the Eloi certainly, but by whom?

George pounded on the double, reinforced doors of the sphinx, raked them with his fingers. But there was no way of opening them!

He was stranded!

The sun dipped below the horizon, leaving George in dark despair.

Concluded next issue!



With the Elot huddled in fear, George must single-handedly fight off a horde of the flesh-eating morlocks.

To Beast or Not To Beast



or how to become a famous monster

by Paul Clemens

The other day I stopped by the Ackermanson to say hello to the old Ackermanson himself and he suddenly proposed that I write an article talking to readers of Famous Monsters about what it was like starring in the recent MGM-United Artists horror film *THE BEAST WITHIN*. And since I am, by now, a hit of an old hand at contributing to this magazine, I accepted with ghoulish glee.

I think I'd like to begin this informal account with a story from my childhood which has always come back to me as amusingly prophetic...

When I was 4 years old I sat drawing one day. Drawing monsters.

Which, fortunately, pleased my father a great deal since he is an artist and enjoyed seeing Paul Jr. following in his footsteps at so young an age. But after awhile he began to get a bit weary of the subject matter in my little sketches and so at length he took me to task on this.

"Day," he said, for Day is my middle name and became my family name so as to avoid confusion with my father, Paul Sr., "Day, that's a very nice monster you've drawn there. But... do you think, son... you could draw me something else?"

"What should I draw, Daddy?"

"Why don't you draw me a flower?"

"Okay, Daddy."

And so, taking crayon in hand I drew a nice, pretty flower—with a hairy, snarling face directly in its center.

the pride of frankenstein

Bursting with pride in my own cleverness, I presented the drawing to my father.



The full length body cast is pried off Clemens.



The Beast
itself rears
his hideous head!

He was less than overjoyed. A troubled look creased his normally serene features.

"Day," he said at last, his big hand on my tiny shoulder, "do you think you could draw me a house? Just a nice normal little house with a fence & a chimney & trees & maybe a bird? Do you think you could do that for me?"

"Sure, Daddy," I said enthusiastically, "I can do that." And indeed I did.

At last I presented my father with the latest example of my handiwork. This time he was thrilled. Delighted. For there before him was a drawing of a little cozy house with a picket fence & trees & a bright sun & a curl of smoke from the chimney.

At last my father pronounced himself satisfied.

"That's a very beautiful house you drew there, son," he said, smiling.

"Yes, Daddy," I said, starting to leave the room and then pausing in the doorway.

"But guess who lives there?"

And I let the door swing dramatically closed on that unanswered question.

I like to think there was something very universal in that 4-year-old's unconsciously precocious reply. But how did that 4-year-old happen to evolve into this twenty-four year old?

house afraid of the big bad werewolf?

It must've started about the same time, when I saw my first horror film, William Castle's **HOUSE ON HAUNTED HILL**. I guess up to that time I'd had no real concept of fear. But when that white-haired, white-eyed old woman came leering out of that closet, well, that was it! Yes, I'd gotten my first taste of being scared—and I loved it! I wanted more!

After that, I stumbled upon my first issue of **FAMOUS MONSTERS** and that really did it. I was irrevocably hooked! I couldn't get enough of



Clemens demonstrates one of the full-size dummies used in the transformation sequence; in the film, pneumatic tubes & wires were employed to expand this dummy into the "huhhle head".



Michael's skin, which is found hanging in the Mississippi forest. At right, using sixteen different makeup appliances, makeup man Tom Burman prepares Clemens for his climactic transformation.



At left is a full over-the-head mask, in the middle is the dummy used in the "tongue" shots (nose tubes lending out on the left), & to the right is the "huhhle head" dummy. Below this head is the infamous tongue.

monsters & ghouls & ghosts.

Finally, at the age of about 12, I first met Forry Ackerman (or uncle Forry, as I always think of him) and I must have been one of the most thrilled & excited kids in Los Angeles that day! If the Ackermansion is something no one who sees can easily forget, the same is true of its equally unique & wonderful owner.

I guess a lot of people owe quite a bit to Forry and I'm no exception. He helped give my imagination full rein and room to grow and always gave me tremendous encouragement, as has another close friend in my life, the marvelous Ray Bradbury.

teenage monster

And so at age 13, with several years of monster & character makeups & school plays behind me, I began my professional acting career.

At this point I should say that as far as getting into the film industry is concerned, it does help to have a parent in that profession; in my case, my mother, actress Eleanor Parker, helped me to get an agent.

But then luck as well as some talent took over and I got the very first job I interviewed for, in a TV pilot for a series that didn't sell.

Since that time I've had leading or large supporting roles in 3 feature films, *THE PASSAGE*, *PROMISES IN THE DARK* & *THE BEAST WITHIN*; 2 television films, *The Family Man* & the Emmy-nominated *A Death in Canaan*; several appearances on various television series, including *Galactica 1980* (as the voice of the original "Dr. Zee"); and a recent episode of *Quincy*, something I'm particularly proud of and which meant a great deal to me. In the episode, entitled "Seldom Silent, Never Heard", I played the role of a boy afflicted with a rare neurological disorder called Tourette Syndrome, which manifests itself in symptoms not unlike milder cases of supposed demonic possession. I am now pleased to report that the episode was recently singled out by the California Governor's Media Board for an award as Best Dramatic Presentation of the Year, and that many people afflicted with the same disorder have gone on to be properly diagnosed as a direct result of the show.

the beast is yet to come

It was also this role which readied me for the rigorous experiences I was to undergo in making *THE BEAST WITHIN*, for altho my role as Michael in *BEAST* was quite different from anything I'd done previously, I would be required to perform violent convulsions which were not wholly unlike some of the symptoms of Tourette Syndrome (in fact, I may have gotten the convulsions down a little too well—while shooting these scenes in *BEAST* some members of the crew apparently became so disturbed they had to leave the room).

My role in *BEAST* was sort of a modern exten-



Clemens demonstrates the Beast suit.

sion of the classic Jekyll & Hyde theme and allowed me to play both a good & an evil side of the same character. And that's a fun challenge for any actor, especially one with a natural fondness for horror films. I suppose I used hits & pieces of Lon Chaney Jr. & Sr., Fredric March, etc., right up thru elements of Regan in *THE EXORCIST* in my portrayal.

gruel days, gruel days...

The the actual shooting would eventually prove to be quite grueling, the gruel prizes were actually won by the pre-production preparations. Included here is the elaborate & often acutely uncomfortable process of having head-to-toe casts made of my entire body, to be used in constructing the Beast suits. You know what it feels like to rip a Band-Aid off your arm? Well, just imagine a *giant* Band-Aid all over your body being torn off a bit at a time and you have some idea of what it's like to have a full body cast made! It's an experience I would not be overly anxious to repeat.

I would, however, jump at working with the brilliant Mr. Tom Burman again, the fine makeup artist responsible for the makeup wonders of such films as *DEMON SEED*, *THE MANITOU*, the remakes of *INVASION OF THE BODY SNATCHERS* & *CAT PEOPLE* and many others as well.

Tom & I had known each other for some years before *BEAST* and working together came as a very pleasant coincidence. In fact, my girlfriend

& I recently worked for Tom Burman making the corpses seen prominently in the new horror flick *REST IN PEACE*. One dead woman I sculpted was even featured in *FM #184* on the first page and in the article on the film!

burman & the beast

For *BEAST*, Tom & I developed a creative working relationship in which we traded ideas and collaborated on how the Beast should look, move, behave, etc. Unfortunately, some of the footage of the final Beast was cut from the film and much of our detailed work lost.

But the big transformation sequence stands intact in the finished film. Maybe a little too intact as some moments were carried a bit far and became almost tongue in cheek. We had, in fact, shot these sequences as jokes, little realizing they would actually wind up in the finished film! However, since the film's overall tone was fun and it didn't take itself too seriously, I rather enjoyed these "extreme" moments.

the director & the (de)composer

I particularly delighted in working with the director, Philippe Mora, who shares my rather macabre sense of humor. He is currently at work on a new comedy-musical-fantasy film called *THE RETURN OF CAPTAIN INVINCIBLE*, which promises to be great fun. The film stars an actor who needs no introduction to readers of *FM*, Christopher Lee (with whom I worked in *THE PASSAGE*).



The Beast apparently practicing for future talk show appearances.

ing something utterly horrible? Sounds like fun, too, right?

drool days

Well, consider 5 solid hours sitting in a makeup chair in a rather forbidding mental institution (where we actually shot those sequences) and then being hooked up to dozens of pneumatic tubes and having lots & lots of artificial "drool" injected into your mouth which is already occupied by a full set of false teeth. Still sound super? It was, actually, but only if you don't mind hard work & a little discomfort and if you're slightly eccentric (as I am, obviously!).

Oh, and how about tearing a man's throat out and having blood run out of your mouth? Well, that one *wasn't* so much fun, believe me. The artificial blood tastes *terrible* and it's not too pleasant to have all over you either. It's roughly like taking a bath in maple syrup.

And how does it sound to fall from the second story of a house and land on solid concrete? Well, I won't pretend I did *that*. I confess I let the stuntman, Sorin Pricopie, have that privilege!

horror hospital

I don't want to mislead you, tho. There were lighter moments. After all, I did get to play with live tarantulas and wander around in an actual haunted hospital—at night, alone. You see, the tarantulas were intended as extra atmosphere in a dark cellar set but they ended up on the cutting room floor. And as to the hospital, we shot several scenes in an actual abandoned hospital said to have been haunted, particularly the 5th floor. Which became rather disturbing when the elevators kept stopping there—and no one had pressed the button!

Oh well, I suppose I'm not the average individual, but—I really did enjoy those things! But then, so may you as well. So if I haven't managed to discourage you from your burning ambitions to be the new Boris Karloffs & Barbara Steeles of Horrorwood, then give it your "Beast" try and see what transpires.

beauty & the beast

At any rate, my *Beast*-ly experiences will hopefully not mark the end of the road for me in genre films. My aforementioned girlfriend, the lovely & talented Lisa Morton—who took all the fotos which accompany this article—is currently finishing up an exciting science fiction screenplay written especially for me, and I am myself working on a number of scripts, several of which are in the horror & fantasy genres.

So, if all goes well regarding these projects, this may not be the last of Paul Clemens in the pages of this venerable journal. Oh, and if you're ever in my neighborhood, you just may spot a certain nice-looking little apartment building. And there is such a building in my neighborhood ...

But guess who lives there?

It was also a thrill for me to attend the film's music scoring sessions. The veteran genre film composer Les Baxter, best known for his Roger Corman-Poe pix scores, lent his flair to a first-rate score which I certainly hope will eventually be preserved on a soundtrack album.

it's ap-paul-ing

Anyways, if any of you would-be Lon Chaney's out there in Monsterland have wondered what it's like to play a real monster and you think it sounds like a lot of fun, let me tell you that there are drawbacks. Such as walking around in a dark forest at 3 a.m. wearing almost nothing except a 7-piece skin-tight rubber suit. Still sound fun? Well, I forgot to mention the temperature there on location in Mississippi—about 10 below zero—and the fact that once encased in the costume's head I was almost *totally blind*!

Under those circumstances even the more interesting moments become mere tasks to endure while waiting to hurry back to the hotel and jump into a hot bath!

And what about getting to scream & writhe in agony while splitting out of your skin & becom-



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lon, lee, lorre and--

LEGENDARY JOHN CARRADINE

Part 3 (Conclusion)

by D. R. Donald

PARTS 1 & 2 have chronicled enough ups & downs to make one dizzy. The dizzying drama of Carradine's Incredible Career continues. And the End is Not Yet...

enter the 60s

Even worse than INVISIBLE INVADERS was THE INCREDIBLE PETRIFIED WORLD, a Jerry Warren picture of 1960.

Carradine did have a couple of good roles in the non-horror TARZAN THE MAGNIFICENT (60) & THE ADVENTURES OF HUCKLEBERRY FINN (60) before winding up as another professor, this one named Watts, in the very unfunny comedy, SEX KITTENS GO TO COLLEGE (aka BEAUTY & THE ROBOT) featuring beauties Mamie Van Doren & Tuesday Weld.

Carradine returned to television horror in 1961, guesting on *Thriller*, hosted by Karloff, first in the episode "Masquerade", in which he played one of a group of werewolves frightening a young couple (Tom Poston & Elizabeth Montgomery) who eventually do him in. For you see, this young couple are vampires! In "The Remarkable Mrs. Hawks" Carradine had the misfortune of being turned into a hog by the title character who, it is revealed, is actually the reincarnation of the Greek goddess Circe who turned men into swine.

1960 also saw some hard times falling on the aging actor. On August 9 he filed for bankruptcy. However, nothing could keep the troupier from continuing in his chosen profession and he was soon back on the screen in John Ford's excellent western THE MAN WHO SHOT LIBERTY VALANCE (62) while at the other

end of the acting spectrum he did American sequences as well as narration chores on the 1960 U.S.-Swedish co-production TERROR IN THE MIDNIGHT SUN, released here as INVASION OF THE ANIMAL PEOPLE in 1962. As Dr. Frederick Wilson, Carradine was another scientific authority who receives a call from the Science Institute to investigate a strange phenomenon—a giant meteor has fallen in the snow-covered mountains of Switzerland. Wilson, his young assistant, and his niece investigate, only to discover that the object which has crashed is not a meteor but an alien spacecraft from which monsters from another planet emerge to wreak havoc in local villages. Eventually, when the scientists start to cause a gigantic avalanche, the spaceship takes off in fear of being buried beneath tons of ice & snow.

long john & little lorre

Carradine teamed with Peter Lorre in that actor's last film, Jerry Lewis' THE PATSY in 1964, before playing another western gambler in CHEYENNE AUTUMN that same year. He was then hired to do the American inserts for a Mexican film made in 1959 but not released in the U.S. until 1965, CURSE OF THE STONE HAND.

john vs. lon

Carradine confronted Chaney Jr. in a minor tale of occult horror in 1965. Originally known as NIGHT OF THE BEAST, it received a limited release in 1972 as BLOOD OF THE MAN DEVIL, and plays television under the title of HOUSE OF THE BLACK DEATH. The plot



As Dr. Walters, Carradine tricks Paul Fix into coming too close to Cheela's cage in **CAPTIVE WILD WOMAN** (Universal).

had Carradine featured as Andre Desard, a master of the black arts in active warfare against Belial (Chaney), the head of a rival cult. Belial orders one of his coven to cast a spell upon Paul Desard, Andre's only son, and this spell is perpetuated thruout the nights of a full moon, bringing a strange gagging death to Paul. Andre is grief-stricken at losing his son and knows that his death was brought about by witchcraft. Andre's daughter, Valerie, is the next victim of Belial's evil plan. Eventually Belial succeeds in luring Valerie to his altar of the black mass and turns her into a witch as Andre & one of the doctors rush to save her—only too late. But Andre is at least successful in bringing about the destruction of the evil Belial.

THE WIZARD OF MARS, another 1965 SF chespie, found Carradine cast as the last survivor of a Martian race when Earthlings land on the red planet. FJA received recognition as Technical Advisor. Carradine also did a non-genre short subject, **SOMETHING FOR MRS. GIBBS**, for the Pittsburgh Plate Glass Co. that same year.

MUNSTER, GO HOME! was a 1966 theatrical feature designed to capitalize on the popularity of the television show. The story had the



Carradine bays at the full moon in **THE HOWLING**.



With his stand-in, Arthur W. Stern, during filming of **HOUSE OF DRACULA** (Universal 1945).



There's **NO ESCAPE** for John at the hands of Dean (REVOLT OF THE ZOMBIES) Jagger.



Mystery Photo: Can you identify John in this scene from **A LADY'S MORALS**? No, he's not the Bearded Lady. Clue: the picture was made in 1930, so he was quite young. He's the thin man with the bouquet.

Munsters traveling to England to take possession of a mansion they have inherited, only to run into a pack of murderous relatives. Carradine was cast as the butler. (He had also appeared several times on the TV series as Herman's boss.)

Much worse than any Munster film could possibly be was **BILLY THE KID VS. DRACULA**, released that same year. A film which Carradine understandably prefers to forget (and often dredged up as the actor's worst movie; it isn't really, altho a strong case could be presented for it being so!). Carradine played Dracula in a screenplay that paid little regard to legend. Dracula arrives at the western village of Papago Wells by stagecoach (in this film the vampire is able to walk about during the daylight hours without fear of sunlight) and begins making the expected unholy advances upon local girls until he is at last staked by reformed outlaw Billy the Kid.

Hardly better were his non-genre films of the same year, **BROKEN SABRE** & **NIGHT TRAIN TO MUNDO FINE**. In the latter, Carradine played a train engineer who sang the title song over the credits!

film of 4 titles

DR. TERROR'S GALLERY OF HORROR (not to be confused with the Lee-Cushing **DR. TERROR'S HOUSE OF HORRORS**, which it so obviously tried to copy title-wise) followed in 1967. Also known as **GALLERY OF HORROR**, reissued in 1968 as **THE BLOOD SUCKERS** and released to TV as **RETURN FROM THE PAST**, this series of horror stories dealing with vampirism & other occult subjects is one of the worst genre films ever made from virtually every standpoint. Carradine portrayed both the on-screen narrator as well as a warlock in the segment entitled "Witch's Mirror". Lon Chaney Jr. had the misfortune to be cast along with Carradine in a film so bad it almost made **BILLY THE KID VS. DRACULA** look good!

HILLBILLYS IN A HAUNTED HOUSE was better but not so much so that they couldn't even spell hillbillies right! And would you believe that this 1966 film cost more to make than 1958's Hammer classic **HORROR OF DRACULA**! Amazing but absolutely true.

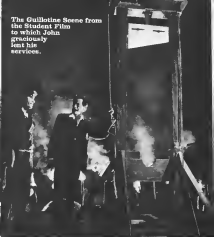
south of the border cinemacabre

A couple of Mexican horror films followed for Carradine. The first was **LA SENORA MUERTE** (**MRS. DEATH** or **THE DEATH WOMAN**). Carradine was a mad scientist once again in this meximovie which starred Regina Torne as a woman who becomes a fiendish killer following an accident in which her features are disfigured. **PACTO DIABOLICO** (68), otherwise known as **DIABOLICAL PACT** or **PACT WITH THE DEVIL**, was a variation on the



Top left: a shot from...**THE SHOOTIST**. Middle: Carradine's own makeup for a San Francisco stage appearance as "Scrooge—the Stingiest Man in Town". Bottom left: the heroine seems to be suffering from a "billy-ache" in **BILLY THE KID VS. DRACULA**.
*Film by Phil Hartman.

The Guillotine Scene from the Student Film to which John graciously lent his services.



Jekyll/Hyde theme. The non-genre **THEY RAN FOR THEIR LIVES** (68) followed these Mexican films.

ASTRO-ZOMBIES somehow managed to be made and to escape into theaters in 1968. Another candidate for Worst Film Ever, Carradine was yet another mad doctor, this one named DeMarco, whose creation in this grade-Z bomb is an Astro-Man, a zombie with a defective brain. Eventually, as the authorities close in on his nefarious activities, Carradine is shot by a colleague but not before destroying his Brain-(less) children.

2 non-fantasy films followed in 1968: **THE HOSTAGE & THE HELICOPTER SPIES**. Carradine also narrated a compilation of student-made shorts called **GENESIS** that same year.

AUTOPSIA DE UN FANTASMA (AUTOPSY OF A GHOST) was another Mexican production of 1968 which found Carradine in Mephistopheles-type makeup as Satan in a film whose story revolved around the ghost of a suicide who cannot find eternal peace until he wins the love of a woman. Basil Rathbone costarred.

schlock bottom

1969 brought with it a filmic plague also known as **BLOOD OF DRACULA'S CASTLE**. Even more ludicrously produced than the infamous **BILLY THE KID VS. DRACULA**, this one even failed to present a Dracula as good as the one Carradine had essayed in that previous film. Again the major problem was in the script,

direction, acting & budget, all of which were rock bottom save for Carradine who, in spite of his talents, couldn't save this film. It might be safe to say that the finest actors of any given age could not have measurably added to many of the productions Carradine accepted parts in, in order to gain the funds necessary to exist and to occasionally continue to do stage work, such as revivals of *Dracula* in which his vampire portrayal closely resembled that as described by author Stoker.

THE GOOD GUYS & THE BAD GUYS along with **THE TROUBLE WITH GIRLS** followed that same year and saw Carradine playing a character named Mr. Bosch in a TV thriller, **DAUGHTER OF THE MIND**. Bosch was a hypnotist in a story which revolved around Ray Milland's attempts of psychocommunication between himself & his deceased daughter.

In Mexico's **LAS VAMPIRAS (THE VAMPIRES)**, Carradine returned as the chief vampire, forced to fight against a Mexican wrestler. *Caramba* was the only word to describe it!

summing up the 70s

Appearances in more violent films soon followed: **CAIN'S WAY**, **THE McMASTERS**, **HELL'S BLOODY DEVILS & 5 BLOODY GRAVES** all saw release in 1970. Carradine also had the minor but exceptionally funny role of a surgeon who changes Myron into Myra in **MYRA BRECKINRIDGE**. Carradine's role was not a tenth as choice as that film in **HORROR**

OF THE BLOOD MONSTERS which later saw re-release under the title of **SPACE MISSION TO THE LOST PLANET**. But it would take more than a title change to elevate this piece of celluloid to the level of competent filmmaking. The premise had a new solar system being discovered by space scientist Dr. Rynning (Carradine). Incorporating portions of other pictures (like **ROCKETSHIP X-M** & **WORLD WITH-OUT END**) the producers filmed a script which had Carradine et al journeying to a planet in this newly discovered solar system (encountering meteors, etc. on their way there) only to arrive and discover that the planet has been ravaged by nuclear warfare. The explorers ally themselves with one of the 2 human-like groups

1971. Another grade-Z or less production attempting to cash in on the public's current interest in the supposedly real-life creature, the plot had Carradine as itinerant peddler Jasper B. Hawks who when he discovers the existence of the famed creature, plots to capture it & tour with it. Eventually the beast is sealed in a cave, destroying Hawks' dream of riches.

sterling serling performance

1971 served to prove that Carradine was as effective as ever in an episode of TV's entitled "Big Surprise". Based on a superb short story by famed genre writer Richard Matheson (**THE INCREDIBLE SHRINKING MAN; SOMEWHERE IN TIME**), the story opens with a trio of boys approaching an old man's farm. The boys are afraid of the old man, not for any particular reason, just scared of him. The old man bids them come closer. Taking the dares of the other two, one of the boys draws nearer. The old man, superbly played by a grizzled-looking Carradine, tells the boy that if they dig so many paces from an old tree out in a field, and dig down so far, they'll find a "big surprise". The youngster runs back to his friends, frightened out of his mind, but with the thought of buried treasure implanted there. The 3 decide to go & dig by the tree, as the old farmer has told the boy, but as they dig deeper & deeper, finding nothing, and as the afternoon's light begins to fall, one of the boys is convinced the farmer was just fooling them, and persuades the other boy to leave with him. But the boy who was told the story by the old man digs on, as the wind comes up, blowing the leaves around him. Suddenly, he hits something solid. Quickly he uncovers a long box, which to his surprise slowly begins to open. As the boy falls back to the side of the hole in consternation & shock, the old farmer pops up from the box and with a big smile announces, "Surprise!"

If Carradine could be used so perfectly in this television episode—a classic of its kind (and directed by **SOMEWHERE IN TIME**'s Jesnost Szware)—he couldn't save yet another SF piece of trash, this one entitled **BLOOD OF GHOSTLY HORROR** (72). As Dr. Vanard, Carradine was a brain specialist who invented a weird artificial brain component which he used to save the life of a nearly dead Vietnam veteran, Joe Corey. But the device, while saving Corey's life, turned Corey into a maniac driven by the brain's powers to commit horrible acts of violence. Corey kills Vanard and is himself later killed by the police. The remainder of the film concerned itself with Corey's father seeking revenge for his son's death by creating a zombie to do his bidding & killing.

night walker

Carradine was a character referred to as "The Walker" in 1972's bizarre fantasy **MOON-**



Listen to them! Chilled wron of the bite! (**HOUSE OF DRACULA**.)

which have survived the holocaust and attempt to help them regain their rulership of the planet. Eventually Rynning finds out that the planet is doomed by "strong chromatic radiation". What remains of Rynning & his crew now blasts off for an uncertain trip they hope will lead them back to Earth.

1971 found Carradine's voice still in fine form in **SHINBONE ALLEY**, a musical animated children's film in which he essayed the role of one Tyrone T. Tattersall, a theatrical impresario cat. Following that he played a poet in **THE 7 MINUTES**, following that with **DECISIONS! DECISIONS!**, a TV film which saw him cast as a train station clerk.

BIGFOOT was Carradine's one genre film of



With Jon Hall & an Invisible Dog, Brutus, John Carradine portrays Dr. Drury in *THE INVISIBLE MAN'S REVENGE*.

CHILD, a film loaded with symbolism, mysterious characters & flashbacks as a young man fights to escape repeating his life every 25 years in what has become for him a never-ending nightmare. A very arty film, **MOONCHILD** met with moderate critical acclaim but audiences found its subject matter too confusing & boring.

A more conventional horror film than **MOONCHILD**, **SILENT NIGHT, BLOODY NIGHT** (aka **NIGHT OF THE DARK FULL MOON**) was finally released in 1972, Carradine having made it in 1970. He played Charlie Towman, the local newspaper owner, in a gruesome story of the macabre set in a New England village plagued with insanity & a string of grisly murders.

A delightful role of mad Dr. Bernado, a scientist running a crazy sex laboratory, followed in Woody Allen's often brilliant comedy, **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX* *BUT WERE AFRAID TO ASK**. Besides creating a giant female breast which terrorizes the countryside in this bizarre episodic satire of the 50s-60s giant monster films,

Dr. Bernado has found time to experiment on a troop of boy scouts!

THE GATLING GUN, PORTNOY'S COMPLAINT, RICHARD AND BOXCAR BERTHA (in which Carradine appeared opposite son David, who starred) rounded out Carradine's 1972 film appearances.

carradine & kolchak

1973 brought with it another excellent tho brief bit part as that of newspaper owner Llewellyn Crossbinder in the TV sequel to *The Night Stalker*, *The Night Strangler*. This time newspaper reporter extraordinaire, Carl Kolchak (Darren McGavin), discovers that the murderer of several girls in Seattle is a doctor who has survived by nefarious scientific experimentation from the last century. He puts an end to the doctor but publisher Crossbinder won't allow him to print the story.

THE HOUSE OF 7 CORPSES was a 1973 Carradine horror thriller in which the ads proclaimed "8 graves! 7 bodies! 1 killer...and he's al-

ready dead!" Costarring 50s sci-fi favorite Faith Domergue, the film's plot concerned film producer-director Eric Hartmann (John Ireland) & his attempts to make a horror movie set in an old Victorian mansion once owned by a family with a long history of strange, violent deaths. Now there's only the mansion's caretaker, Price (Carradine) to tend its lonely halls. All of the actors die horribly at the hands of a ghoul who has risen from an anonymous grave in the family cemetery. Only one actor, David (Jerry Strickler), and Eric are left, and then Eric is murdered just as he discovers that the name on the open grave was David's! David returns to his grave at the end of the film.

hex marks the spot

HEX, a 1973 fantasy directed by Leo Garen, teamed Carradine with son Keith in a strange story which is seldom seen today. The film is set in 1919, the first summer following World War I. On an isolated prairie farm in Nebraska, 2 young sisters, Acacia & Oriole, live by themselves, their parents having died the previous winter. One morning on their way to town the girls meet up with 5 fellows & a girl riding motorcycles. They've managed to get themselves lost and stop to ask directions. Not a "motorcycle gang" by any means, the young people are just a bunch of kids who met that summer in livery stables just converting to garages and who decided they would head west to California. Whizzer (Keith Carradine) is the leader of the group; the others are his girlfriend China (Doria Cook), Golly, Jimbang, Giblets & Chucho (Robert Walker). The riders are given a triumphant welcome at first by the townsfolk upon their entering the small village but when an "Old Gunfighter" (John Carradine) rides up to the group, a relic of a West of yesteryear, and orders them at gunpoint to "Git!", one of the motorcycles roars toward him, his horse rears in fright, the gun goes off and the stray bullet hits the old man, killing him. The young people flee the town, returning to the sisters' farm. That evening, Giblets sets off a chain of events thru which the riders gradually learn that the sisters possess the power to perform witchcraft, inherited from their medicine man father. By sunrise the following day the 2 sisters have defined their true natures and split into opposing forces: Oriole is bent on practicing evil & violence while Acacia is repelled by her sister's strange actions. Giblets, China & Jimbang all meet death by supernatural means but Whizzer & Oriole leave for California and Golly & Acacia remain behind to work the farm.

john goes on

TERROR IN THE WAX MUSEUM had a slightly better budget but the shocks were for the most part old hat, in spite of a cast which included Ray Milland, Broderick Crawford, Elsa Lanchester & Louis Hayward, who turns out to

be the killer in a string of murders centering around the atmospheric wax museum. Carradine played Claude Dupree, a victim of the killer. 3 non-genre appearances completed Carradine's screen appearances for the year: BLOOD OF THE IRON MAIDEN, SUPERCHICK & BAD CHARLESTON CHARLIE.

Altho research has turned up a 1974 Carradine genre title—1,000,000 A.D.—a Cine-Fund Production starring Anthony Eisley & Jo Morrow and directed by Allen Baron, no other details are known about this particular film. Carradine had another supporting role in the TV thriller, THE CAT CREATURE (74), screenplay by Robert (PSYCHO) Bloch. Gale (THE SPIDER WOMAN) Sondergaard portrayed a cat goddess claiming victims in order to possess a golden amulet.

STOWAWAY TO THE MOON was a tele-feature of 1975 designed for a children's audience in which Carradine had a small supporting part. MARY, MARY, BLOODY MARY was a very minor Carradine vampire film of 1975 while CRASH was about an antique car which possessed powers to kill on its own.

1977 saw Carradine appearances in no less than 5 genre films. THE SENTINEL, based on the best-selling book, was about a doorway to Hell in Brooklyn of all places, and the fight which takes place between the forces of good & evil to gain control over the entrance. Carradine was cast as the blind Father Hallvian, the Catholic Priest who "watches" silently over the doorway. Carradine supported veteran horror star Peter Cushing in SHOCK WAVES that same year. Cushing was a scientist who had created a race of Aryan zombies while Carradine had the small part of a ship's captain.

THE WHITE BUFFALO was a semi-fantasy film about Wild Bill Hickok's & Chief Crazy Horse's hunt for a gigantic albino bison. The buffalo, as created by special effects artist Carlo Rambaldi, was a monstrous charging beast, more frightening than any real buffalo could have been filmed. Carradine had the small part of Amos Briggs in this Charles Bronson film.

...and on

JOURNEY INTO THE BEYOND (77) was another speculative docudrama which made use of Carradine's voice as its narrator. Carradine turned up as a hobo in SATAN'S CHEER-LEADERS, another 1977 production which had the silly premise of a sheriff & his wife in a small town presiding over Satanic masses, only to lose control of their powers at the film's conclusion to a teenage girl.

In THE BEES, another in a long line of previous bee films (THE SWARM, THE DEADLY BEES, KILLER BEES), Carradine received third billing as Dr. Sigmund Hummel, bee expert. The film's story: A deadly species of South American killer bee is being studied at a scientific outpost in a remote part of Brazil. Late one evening a



John goes berserk at being handed such a poor part in **DR. TERROR'S GALLERY OF HORROR**.

peasant & his son sneak into camp intending to raid the hives. Once inside, however, their smokers prove useless as the furious bees attack the 2 without mercy. The father manages to escape but is unable to save his son. Next day the villagers come to the camp protesting the boy's death. Goaded by the crazed father, the villagers proceed to ransack & burn the house, killing the researcher, Dr. Miller. Miller's wife Sandra (Angel Tompkins) manages to escape. Sandra rejoins her famous entomologist uncle, Dr. Hummel, and his associate Dr. John Norman (John Saxon) in New York. Soon thereafter, businessmen who have sundry commercial reasons for breeding the bees in the U.S. smuggle some in and soon the bees are rampant and the country in turmoil. Eventually these bees, who are highly intelligent, having mutated, swarm by the millions into the United Nations, where they await humanity's decision on whether we will or will not stop the heedless destruction of the environment and other forms of life. If we refuse, the bees will destroy us!

...and on

MONSTER was another low-budget sci-fi cum horror grade 'Z'er which gave Carradine a few days' work in 1979. Two vampire films followed. The first, **VAMPIRE HOOKERS** (79), had 2 young femme vampires luring victims to Carradine's lair after which he, a vampire, drinks their blood from goblets. Shot by a Filipino company, the film is typical of that country's horror film



Memoizing even in a wheelchair in "Death Scene" episode of **The Alfred Hitchcock Hour**.



Behind the beard: Aaron in **THE 10 COMMANDMENTS**.

output—exceptionally horing. **NOCTURNA** was half a step up at least; Carradine returned to play Dracula, this time tongue firmly planted in cheek as he at one point exclaims, "I don't even have my fangs anymore." **Nocturna** (Nai Bonet) is the vampire's granddaughter, and when she runs off with a musician to New York & the disco scene, Dracula follows determined to bring her back.

and onward into the 80s!

1980 found Carradine as active as ever. He received third billing as Dr. Warren in **THE BOOGY MAN**, a psycho-thriller inspired at least in part by the success of **HALLOWEEN**. Dr. Warren's a psychiatrist who advises a young couple (sister & brother) to return to the house in which the sister long ago killed a man who tortured her brother. There they come face to face with an unseen evil which again threatens to possess them.

Carradine returned to England in 1980 to play English gothic writer Chetwynd-Hayes opposite old friend Vincent Price in **THE MONSTER CLUB**, a rather weak attempt to combine modern day rock music with the classic horror themes which producer Milton Subotsky was successfully able to revive in the 60s in such films as **DR. TERROR'S HOUSE OF HORRORS** & **TALES FROM THE CRYPT**. Unfortunately the film's lack of success in its home country has thus far held up its release here.

THE HOWLING, former FM writer & film fan Joe Dante's modern classic on lycanthropy which succeeds equally as well when it's scaring us as when it's amusing us with its innumerable screen jokes & references to past werewolf films, gave Carradine yet another opportunity to show that he hasn't lost any of his talent. It just takes a suitable vehicle to bring it out. As Erle Kenton (a character named after the director of werewolf films **HOUSE OF FRANKENSTEIN** & **HOUSE OF DRACULA** as well as **ISLAND OF LOST SOULS**), Carradine's first appearance—"howling" with laughter at a bonfire get-together—is brilliantly concocted. Moaning about the proceedings, about how werewolves should revert to the old ways of killing people rather than animals for their food, Carradine turned in an exceptionally fine performance.

GOLIATH AWAITS, a 1981 sci-fi TV movie starring Christopher Lee, found Carradine playing himself in essence...a ham screen actor who is trapped on a sunken liner whose passengers have managed to survive miles below the ocean surface for over 4 decades. He chooses to die on the ship rather than be rescued at the film's climax.

carry on, carradine

In 1981 Carradine appeared in **THE NESTING**, a film originally entitled **PHOBIA** until a conflict with the John Huston film of the same name dictated a change in title. Robin Groves plays a writer suffering from a fear of leaving one's house. While trying to get at the root of her phobia, she discovers a mansion which, altho she has never been there before, is exactly like one described in her latest book. The remainder of the film is concerned with her unlocking its relationship to her own past. Carradine's most recent picture is **HOUSE OF THE LONG SHADOWS** (previewed in **FM 189**).

John Carradine is now 78 years old and still going strong. Like Karloff, Lugosi, Rathbone, Chaney Jr. & Lorr before him, he has preferred not to retire but to continue making films as long as it is physically possible. Recently he again played Broadway, this time as the title character in **FRANKENSTEIN**, a monumental flop which reports indicate was superbly staged & played but which cost too much to continue performances.

While some may criticize the many inferior productions Carradine has linked his name with over the years, the same might be said of any of the horror greats, as well as recognized non-horror acting greats such as Marlon Brando & Richard Burton. Carradine—a ham? Perhaps, sometimes. But then, sometimes a little "ham" is needed to make a character "mentier" or a bad film watchable. That his career is crammed with magnificently memorable portrayals is enough. That he will continue to add to this long list in the years to come with many more is our fond hope.

END

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POSTER PEN SET: Includes 7 vinyl, non-toxic pens in assorted colors and a huge 16 x 22" poster board ready for coloring! Plus a special bonus—a full color 16 x 22" poster depicting the mother ship coming in to land! #24322/14/30

"THE BUCK ROGERS" GALACTIC PLAY SET

Roll out to the 26th century with this fantastic play set! Includes a giant domed space station where you can stage a battle between Buck's forces and the all-lacking Aliens! If that gets crowded, there's the huge landing strip where your Starfighters and Doctavian Marauders can butt heads! Colorful domed background of hills and craters simulates an actual planetcape! #25146—\$49.95

OVER 35 EXCITING PLAY PIECES, INCLUDING:

- Space Station
- 2 Doctavian Marauders
- 2 Starfighters
- Detailed figures of Buck, Wilma, Tiger, Ivan, Grady, Telly, Kane, Huer, Ardis
- 8 Space Commandos
- 10 Aliens
- Doctavian ship
- Landing strip



OUT OF THIS WORLD! NEW SUPER-8 FILMS!



ALIEN: The most frightening monster ever to stalk across the cinema screens comes to life in this 200-foot condensation of the 1979 sci-fi classic. In chest-bursting sound 8-color! #22126/12/95



EMPIRE STRIKES BACK #1—Devilish Darth Vader vs. Luke Skywalker! Han Solo & Princess Leia train exciting armies of soldiers from the original movie! 200 feet in color and sound! #22129/12/95



STAR WARS: You'll gasp with delight at the breath-taking visuals in this selection of scenes from STAR WARS! See the rebel attack on the Death Star & more in this 160-foot color sound film! #22130/12/95



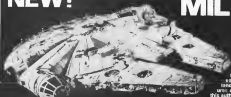
EMPIRE STRIKES BACK #2—Luke befriends the Jedi Master Yoda, then sets out to confront Darth Vader himself in this 340-foot version of the original film! Dazzling color & sound! #22131/12/95

STAR WARS THE EMPIRE STRIKES BACK

THE MOST EXCITING NEW MODELS AVAILABLE!

NEW!

MILLENNIUM FALCON



THE MILLENNIUM FALCON Han Solo's deadly freighter-tugster is reproduced in all the incredible detail lavished on it by its creator, John Dykstra. This enormous 18" x 13" model has an illuminated detailed control room, movable interior barrels with full interior detail, illuminated rocket exhausts, hissing entrance hatch and sound effects, landing gear, movable radar antenna and the sealed signature of Luke Skywalker, Han Solo and Chewbacca! This authentic Star Wars design specialty, 2" C batteries not included and assembly is required! #24238 \$49.95

IMPERIAL TROOP TRANSPORTER

IMPERIAL TROOP TRANSPORTER The electronic "heavenly" troop transporter of the Imperial Stormtroopers is ready to sweep down on unsuspecting Rebel and Alliance bases! This transporter carries 11 action figures, has 6 special electronic sounds that simulate the real sounds from Star Wars such as the laser, engine and battle noises plus the voices of C-3PO, Stormtroopers and R2-D2's beeps! Each sound is activated by its own button. The front hatch opens to reveal a detailed control area with seats for 2 troopers. The rear laser gun and the rotating radar dish work in tandem. 6 side compartments hold captured prisoners and a rear compartment inspires droids. This model comes with two plastic immobilization units that fit on the heads of action figures so they can be brainwashed by the Empire! This highly detailed kit is molded in high impact grey and red plastic! Order Now! Action figures not included. Uses one "C" battery, not included. Assembly required! #26155 \$21.95



NEW!

REBEL BASE SCENE



The complete Rebel Alliance Hanger on Ice Planet Hoth is recreated in this classic setting based on the hit film, **THE EMPIRE STRIKES BACK**. Includes Han Solo's Millennium Falcon, a Rebel Cruiser, X-Wing and Y-Wing Fighters, a Snowgopher and, of course, plenty of Rebel and Imperial forces for your own version of the movie classic! This kit is in the same scale as the Battle on Ice Planet Hoth Action Scene, and comes with a preformed 13 inch by 16 inch base so you can have your own version of **STAR WARS: THE FORCE** is definitely with you in this stunning replica of the Rebel Base Action Scene. Experienced such tremendous cinematic excitement? #24264 \$16.75

SLAVE 1 SHIP



When Boba Fett left Boga with Han Solo, his ship dropped into movie history! Now, the Slave 1 is actually available in this gallery for all true lovers of the **STAR WARS** story. It's a 16" long replica complete with removable weapons, action figures, and a stand for flying position! #24263 \$7.95

NEW STAR WARS SPACE STUFF!

THE EMPIRE STRIKES BACK

EXCITING NEW MODEL KITS FROM THE EMPIRE STRIKES BACK!



**STAR
DESTROYER**

The incredibly awesome Star Destroyer, dreaded death dealing dreadnought of the Empire, is a whopping 17" long, molded in color and comes with a display stand! Molded in the minutest detail, you will find all the surface features of the original motion picture! Easy to assemble kit! #24355/11.95



**SNOW
SPEEDER**

Rebel forces on the planet Hoth take on the evil Empire with these swift battle hardened speedsters! This 6" long replica includes moving laser pods, landing gear, pilot and gunner figures and moving air brakes! This easy to assemble model kit includes a sturdy display stand! #24354/9.45



YODA MASK A deluxe full head color latex mask of the supreme Jedi Master. Sparkling brown eyes, like the green skin, begins a suggestion, right tufts of wavy grey hair make this mask incredibly life-like. A fully flexible over the head mask that will fit any size head! #25612 - \$29.95



**RADIO
CONTROLLED
R2-D2**

Authentically working model of R2-D2 stands 8" tall and is controlled by a 2-channel radio that operates up to 20 feet away! Special stop/start button controls movement. R2-D2 moves in any one of 4 directions: right, left, forward & backward. Red light points in direction of movement. head rotates & beeps! Batteries are not included. #21715/49.95

STAR WARS ACTION SETS

Reproductions of Famous Star Wars Sets



MOS EISELEY CANTINA This is it! The incredible space level bar where dozens of outrageous aliens congregate for either beers or blaster! Kit is almost swinging door, circular bar, 2 action figures for barflies, rear alcove with tables, extras of the band & floor pegs! #25151/35.95



LAND OF THE JAWAS A fabulous desert set with a sand dune base that has a crane & bow-tower, action level for Jawas, with landing pod and a sand crawler backdrop! workday to enter! #2152/35.95



DROID FACTORY An exciting set from Star Wars! Mystery-laden droid build stands from 33 interchangeable parts. Movable crate lifts parts from supply area to assembly to build up to 5 different robots at a time! #2153/31.95

To order any of these items, please see last page of this magazine for convenient **RUSH ORDER FORM**.

STAR EMPIRE STRIKES BACK WARES

SUPER SHOWCASE! STAR WARES: FROM LASERS TO VIDEO!



STAR WARS
LASER PISTOL

Knock 'em dead with this replica of Han Solo's laser pistol! Take aim...sight down the barrel...and pull the secret trigger! Wow! An intense high or low laser sound (which you preselect) is activated! Uses 2 "C" batteries, not included. #2011-\$19.75



DARTH VADER
FIGURE

Death-declaring Darth Vader is here! The majestic 5th Lord stands 13 1/2" tall and has movable arms! He clutches a deadly 20" long light saber that glows in the dark like a menacing sword of fire, capable to do battle with the forces of good! This easy to assemble model kit is made in black plastic. See Vader's evil soul! #24225-\$5.95



DARTH VADER
ACTION KIT

Vader is back! No paint is needed to put together this Vader model kit...but you will need reserves of glue! Use 100% full 2-batteries will make him breathe! #24212-\$11.95



Want to construct Solo's Millennium Falcon? The detailed BLUEPRINTS of that ship's interior design, plus three of other Star Wars vehicles, are all included in this exciting package! Plans and drawings unfold to about 9" x 30" #26039-\$9.95



FORCE
BEAM

Have laser fights with this forcebeam! Use D batteries. #26041-\$7.99

DARTH VADER
COSTUME & MASK

He's the meanest movie villain since the wicked Witch of the West! Meet Darth Vader, evil nemesis of Luke Skywalker in the STAR WARS saga! Now, you can pretend that you're the insidious 5th Lord by purchasing his very own hood, cape, and mask! Made of long-lasting vinyl, one size fits demons of all ages! Score your galaxy perfect for Halloween! Unlike Vader, the costume is a gem! #26046-\$4.95



SPECTACULAR NEW ART BOOK FROM THE EMPIRE STRIKES BACK!



One hundred and seventy-six pages of spectacular photos and paintings from the second chapter of the STAR WARS saga! Printed on the highest quality glossy stock in an oversized 9 1/2" x 12" softcover format. Now I love these dazzling color reproductions of movie paintings & drawings, sketches, and various scenes from one of the most exciting motion pictures ever made! All your favorite characters are here in one great volume: Luke, Han Solo, Princess Leia, Chewbacca, R2D2 & C3PO! #21422-\$15.95

NEW STAR WARS VIDEO GAME CASSETTE!



The STAR WARS EMPIRE STRIKES BACK VIDEO CASSETTE is a surprise winner in today's market. Based on the battle where Imperial troops attack the Rebel base on the ice planet Hoth, this cartridge is suitable for use with either the Atari or Sears Video systems. #22152-\$5.95

MODEL ROCKET



This hobby kit is not a toy! It's definitely not for those in the under-12 galaxy. Battery and glue not included. Assemble and launch Luke's Torpedo. It's got The Force! #24046-\$12.95

RAIDERS OF THE LOST ARK ACTION PLAYSETS FROM THE MOVIE

WELL OF SOULS PLAYSET

Relive the mystery and terror of the final moments before Indiana Jones and Marion Ravenwood find the Ark of the Covenant! This set includes break through wall with corpses on one side, ancient hieroglyphs on the other, a hook, a rope and two torches to aid in their escape, a mummy and 12 snakes to prevent it and poses to help illustrate the beautifully detailed, vacuum-recreated Ark from the film! Action figures not included. #26344-\$34.90



MAP ROOM Includes poseable Indiana Jones figure in Arab disguise, fold-down action arm, fabric rope, gun and shoulder bag, molded map room floor. Staff of Ra, see through medallion, tripod and transit, rope and hook, picks, book! All you need to re-enact the stirring maproom scene from the movie! #26345-\$9.90



DESERT CHASE This smaller-scale playset is a huge desert scene, including Indy on horseback chasing the truck caravan, exterior of the Well of Souls, fuel airplane, railroad tracks, oil derrick, hills, boulders, many figures, and much more! Enough to recreate most of the movie! Outrigger! #26255-\$12.75

DUNGEONS & DRAGONS MODEL KITS!

ORC WAR ACTION SCENE A team of adventurers assault the evil Warlock's castle! Almost 30 figures including dwarf warriors, witch, Orcs, monsters! Prefabricated 12 x 18" base includes castle foundation, road, mountains, boulders! Combine with Dungeon Invaders to form huge scene! #24261-\$10.75

DUNGEON INVADERS ACTION SCENE Adventures seek to steal the wizard's treasure chest! They're guarded by a dragon and a zombie... not to mention the sinister and evil cartoon wizard! The 12 x 18" pre-fabricated base simulates an actual gaming situation! #24262-\$10.75



ALIEN ATTACK GALACTIC WARS ACTION PLAY SET

COMPLETE WITH OVER 50 EXCITING PLAY PIECES, INCLUDING:

- Space Station with retractable ladder
- 6 Giant Robots
- 2 Space Command Ships
- 2 Alien Space Cruisers
- Action Dinosaurs
- Plastic Terrain

There's no limit to the adventures you can have with this big-plinked playset! Inspire your imagination! The colorful star-line background and plastic dinosaurs will make you think you're actually on the surface of another planet as you stage thrilling land and air battles between the aliens and your space warriors! Huge domed space station, easily assembled! Many action figures and flying vehicles with working wheels! Hours of fun! #24111-\$19.95



FAMOUS MONSTERS

BACK ISSUES



FAMOUS MONSTERS BACK ISSUES



No true horror movie lover would be caught dead without a complete collection of **FAMOUS MONSTERS**! So order now, 'cause many of our earlier issues are already sold out! Why's that, you ask? Any number of reasons, actually. It could be all the

insightful and informative articles we do. Or the heart-halting foto-features that we're famous for. Maybe it's those nifty oil paintings that've graced our covers which you crave. We don't know. But we've been America's #1 fear magazine since 1958, and a sampling of the back issues displayed here will show you why. So snap up your issues today at our low price!

THE NEW KING KONG!



A GIANT 35" x 23" COLOR POSTER!

KONG straddles the Twin Towers of the World Trade Center! What is that he is holding in his huge palm? Could it be? Yes! A fair-haired maiden—terrorized! Fighter jets swoop down to save her from the APE! This amazing scene appeared on Famous Monsters—issue #125. Now it can be yours! A grand, new, full color poster! #2976/\$2.00



PROFESSIONAL HORROR MAKE-UP KIT! CREATE SCARY FACES JUST AS THEY DO IN HOLLYWOOD!

SCARY FACES: Now you can frighten your friends with 21 easy-to-apply scars and cuts you apply the professional, Hollywood way! Create horrific effects with scars, cuts, makeup, blood and latex! Scary Faces was created by Dick Smith, the famous Hollywood makeup artist, so you could have hours of fun! All the ingredients are completely non-toxic and absolutely safe! Order today! #2936—\$9.95

GRAVEYARD EXAMINER

CREATURE
FEATURES



FINAL

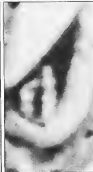
DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

WHATZAT?

This month, we're going to take a break from our regular features to reveal a little puzzle: we tried some years back. The department was called WHATZAT?, and it was a close-up view of a famous monster who asked you to identify the creature by just looking at a little piece of it.

Here are eight close-ups of monsters you've known and loved. The names of the films in which they were featured, as well as the complete photograph of each demonic star, follows the WHATZATs on the next page.





The Cyclops from **THE SEVENTH VOYAGE OF SINBA**



Takes from **JASON AND THE ARGONAUTS**



The thief from **THE THIEF OF BAGDAD**



Yee from **TWENTY MILLION MILES TO EARTH**



A Cyclops warrior from **BATTLESTAR GALACTICA**



THE **SMC CREATURE**



I WAS A **TEENAGE FRANKENSTEIN**



A Man from the Moon **SUPERMAN AND THE WOLF MEN**

EMPIRE & STAR WARS PAPERBACK NOVELS!



STAR WARS Original Trilogy novel. 160 pp. of color art! #21262/\$2.90



STAR WARS: THE CLONE WARS novel. Luke caught on a jungle planet! #21261/\$1.95



HAN SOLO AT STAR'S END Han's epic battle on Ord Mantell! #21266/\$2.95



HAN SOLO'S REVENGE Han is framed & sentenced to die! #21265/\$2.95



EMPIRE STRIKES BACK Fading, novel-length of the novel! #21241/\$2.95



EMPIRE STRIKES BACK Illustrated full color book of the novel! #21241/\$2.95

STAR WARS



ALBUM BOOK

Containing plenty of revealing information about the George Lucas classic, **THE STAR WARS ALBUM** is a must for any serious Star Wars fan. It's also loaded with photos for those who just admire the iconic "Force" #21292/\$5.95



STORY BOOK

Alongtime ago, a galaxy far, far away! So begins one of the greatest adventure stories ever! Full-color photographs enhance the tale that everyone loves. Everybody's favorite characters take you away The Force and much of **STAR WARS**. For all #21220/\$5.95



POP-UP BOOK

The classic story retold! Enjoy **STAR WARS** all over again as you follow the adventures of Luke, Leia, Solo, R2D2, C3PO and Chewbacca in their battle against the villainous Darth Vader! The Force is with you while reading this great pop-up book! #21221/\$5.95

BOOKS ON THE FILM!

MOTION PICTURE PAPERBACKS



KING KONG: Complete script from Dino DeLauro's epic! (with) \$24 million remake! #21228/\$1.95



PSYCHO II: Long-awaited sequel by Robert Bloch, author of Psycho! #21446/\$1.95



SUPER COPS: True story of the two police officers nicknamed Batman & Robin! #21306/\$1.95



FANTASTIC VOYAGE: A voyage in microscopes: see into the body of man! By Asimov #21011/\$1.95



BATTLESTAR GALACTICA: First novel from the TV series! Gripping space saga! #21345/\$1.95



BATTLESTAR GALACTICA 2: Starbuck & Apollo battle a planet of lost ones! #21371/\$1.95



MALTESE FALCON: Dashiell Hammett's classic starring private eye Sam Spide! #21108/\$1.95



THE THIN MAN: Another suspense-filled tale by Hammett, featuring Nick Charles! #21105/\$1.95



JAWS 2: Just when you thought it was safe to open a book, a new shark strikes! #21306/\$2.95



ALIEN: Novelization of the sci-fi smash! A monster runs amok on a spaceship! #21381/\$2.95



DR. PHIBES: A half-dead madman with a horrific plan to murder London's doctors! #21077/\$1.95



BODY SNATCHERS: Novel that furnished the seed for two great motion pictures! #21334/\$2.95



NIGHTWING: No warm-blooded creature is safe as vampire bats fill the skies! #21367/\$2.95



OUTLAND: The men of Jupiter, hell in space, are doing monster duty! #21424/\$2.95



HYSERIA: THE X-MEN: Modern version of the Disney classic! Spellbinding! #21365/\$2.95



MOONRAKER: 007's up-to-date space adventure, featuring the ruthless, toothless Jewel! #21366/\$2.95



METEOR: Novelization of the movie! An oncoming meteor threatens to destroy earth! #21390/\$2.95



METEOR: SCRAPBOOK: Inside story of the film, including making photos & true data! #21392/\$1.95

THRILL-PACKED PAPERBACKS!



JUSTICE, INC.: Origin of the Avengers, great 40's pulp hero by Kenneth Robinson! #21063/\$1.95



YELLOWBOARD: Crime noir! Hard for Asiac pulp hero by Kenneth Robinson! #21062/\$1.95



TALES OF TERROR & SUSPENSE: Poe, Doyle, Rippling, Collins, Bradbury, more! #21447/\$1.95



BUCK ROGERS—MAN ON EARTH: The most incredible quest of Buck's career! #21344/\$1.95



SERPICO: The incredible true story of a cop who defied the system! By Richard Russo! #21307/\$1.95



THX 1138: George Lucas' story of a future where love is the ultimate crime! #21317/\$1.95

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WARREN SPECIAL SAVINGS! NEVER BEFORE OFFERED!



PRICES SLASHED ON FULL COLOR COMICS

NO CLASSIC REPRINTS! For your first time the stories that are already available in the World's Best Comics are now available! Here are the new, better, stronger, spicier, and crime titles that make Warren's money, each requiring a new set of 12 classic B.C. issues from the 1950's. Many of the early work of artists like Wally Wood, Johnny Green, Gus Cline, and Al Feldstein. Shipping costs extra. Each set costs of \$7.99 to \$12.50 when published in the early 1950s, and their value to collectors has increased. With age! Get it now! The whole family order is available at a special savings price!
12 B.C. REPRINTS - ON \$14.95



HORRIFYING LP'S FROM EDGAR ALLAN POE!

SPINE-SHATTERING SHORT STORIES!

SHORT STORIES OF EDGAR ALLAN POE
VOL. 1



These four 33 1/2 RPM LP records will deliver you into a world of mystery, menace and macabre happenings from the ultimate master of horror!

ALBUM #1: Includes "The Black Cat," "The Imp of the Perverse," and "The Tell-Tale Heart." Four featured narrations in follow!
#23.95 \$14.95 \$12.00

ALBUM #2: A thorough collection of "The Fall of the House of Usher," "Pore's dark, lingering eye of apocalyptic evil!"
#23.95 \$14.95 \$12.00

ALBUM #3: Captain Morley, "Shadow A Face," and "The Old Man." Some of Poe's most mind-bending masterworks!
#23.95 \$14.95 \$12.00

ALBUM #4: Some of Poe's best-known "The Tell-Tale Heart," "Masque of the Red Death," "The Cask of Amontillado!"
#23.95 \$14.95 \$12.00

Be prepared for screaming tapeheads when you hear these two narrations of Edgar Allan Poe's most frightening tales. "The Pit and the Pendulum" and "The Tell-Tale Heart" are among Poe's most terrifying stories!
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EDGAR ALLAN POE'S TALES OF



When spine-tingling tales from the master of monsters here, Edgar Allan Poe's "Masque of the Red Death" and "The Pit and the Pendulum" are among Poe's most terrifying stories!
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EDGAR ALLAN POE'S TALES OF



A terror tale so frightening that it requires an entire album to tell the complete story "The Black Cat" the narrator on this classic Poe story will guide you through the tales of horror!
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EDGAR ALLAN POE'S TALES OF



HIDEOUS HANGUPS FROM HORROR HISTORY!



VAULT OF HORROR! Call your ears alive again with haunting memories from the golden days of B.C. A full color 32 p. 2nd. replica of a classic 1950's B.C. cover!
#23.95 \$14.95 \$12.00



TALES FROM THE CRYPT! Let the crypt hangup back into your head, and your mind... with this full color 32 p. 2nd. replica of a classic 1950's B.C. cover!
#23.95 \$14.95 \$12.00



BARNABAS COLLINS! A tongue-tied 28 p. 40. Black and white portrait of Jonathan Frid as Barnabas Collins, the bloodcurdling size of paleontology's Dark Shadow!
#23.95 \$14.95 \$12.00



DRACULA! It will bring the Transylvanian Count to your doorstep every night! Bela Lugosi and Vincent Price! Dracula in a 32 p. 2nd. full color!
#23.95 \$14.95 \$12.00



KING KONG! Folks, King Kong is 28 p. 40. A poster that the movie, depicting the King's famous Empire State Building moment was produced during King Kong!
#23.95 \$14.95 \$12.00

DELUXE WHOLE-HEAD LATEX MASKS!



FRANKENSTEIN! The monster himself would be green with envy to see you in this amazing latex mask!
#23.95 \$14.95 \$12.00



HUNCHBACK! This one will make your friends or even your neighbor's detailed in latex of black and red. It's sure to ring your alarm!
#23.95 \$14.95 \$12.00



GREY TIMBERWOLF! A mask that's sure to make any costume party a howling success! Covered with high-quality fur!
#23.95 \$14.95 \$12.00



DEATH/CYBORG! Black and anything but beautiful! Pops concert neck for a realistic look!
#23.95 \$14.95 \$12.00



MUMMY! NOO! B.C. The mask will make people gasp of awe... or fear! Magnificent multi-colored latex!
#23.95 \$14.95 \$12.00



CORBIN ALLEN! Bugging and even more bugging! Great for getting a look on the face!
#23.95 \$14.95 \$12.00

WARREN SPECIAL SAVINGS! NEVER BEFORE OFFERED!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

DRAGONSLAYER FOR MAYOR!

I regrettably lost touch with **FM** for a number of years but at long last I have rediscovered it. The rediscovery is almost like a rebirth. Now, on to other matters.

DRAGONSLAYER? Ah yes, **DRAGONSLAYER**. Very refreshing. And to think the first time I saw it was on its re-release! I must say that I have an avid interest in Arthurian Britain (circa 5th-6th Centuries) and it is truly wonderful to see a movie that depicts life & lifestyle with all the superstitious beliefs & sense of awe that is generally believed to be the actual case of that era. **DRAGONSLAYER** is unique in this respect. It would have been nice, too, to see some of the terminology of that era incorporated into the movie, such as Gurnemanz, Eire, Anglesand, etc. Nevertheless, **DRAGONSLAYER** holds its own.

R. S. CARTWRIGHT
St Ives, Cambs,
ENGLAND

SHORT SNOOKS

This is about the 10th letter I've written you. How about printing it? —**ROBERT HOWARD**. (Not THE Robert Howard of CONAN fame? Gosh, where are the other 9 letters?) —heck! We learned our lesson with **STEPHEN KING**—let him get away when we could have had him free, at 13, now he gets a million bucks a book! The "1980 Fantasy Film Sweepstakes" in #183 was exactly what I had been waiting for! The editorial by Vanny Garvey was great and the movie reviews were generally agreeable. By the way, **Foxy Ackermomster**, have you got a "crush" on **Bobbie Brisee**? (Of course—hasn't everybody?) —**DAVID IRVIN**, **Rocky Mt. VA**. Fellow horror film freaks, please stop fighting. Whether they be **FRANKENSTEIN** or **MANIAC** they are still horror films. Haven't you heard of Off'nent strokes for Off'nent monsters? (Yes, but some of the "gorror" flicks are enough to give some beast bulls a stroke!) —**RANDY SHIDMORE**, **Richfield, WI**. I love the old films and greatly appreciate anything done on them. —**JOS. S. MONSTERE JR.**, **Hammond, LA**. Please add me in my search for a fellow Dr. Who fan —**DOROTHEA A. BUNCH**, 3535 Leesburg Court, Alexandria, VA 22303.

ONE FOR "THE ROAD"

I was just fortunate enough to pick up a copy of **FM** #185. Well, the words **THE ROAD WARRIOR** sort of leaped out from the newsstand and grabbed me. How does one avoid such predicaments? I couldn't. I dug down in the bottom of my old totebag and laboriously counted out the cover price (plus tax) and took the **FM** home.

Then, secluding myself in a quiet corner of the house, I thumbed directly to the article you wrote about **ROAD WARRIOR**.

Thank you. Thank you.
Thank you. Thank you!

PATRICIA HAILEY
Winston-Salem, NC

WANTED! More Readers Like



DAVID BRUCE DODD

GHOST WRITER

One of the best things about issue #175 was that it didn't cover in detail any of the new "horror" films which are merely an excuse for showing blood & new ways of slaughterhouse carnage. I also liked **Randy Palmer's** article on the Hammer vampire films but would like to point out that both **SATANIC RITES OF DRACULA** & **LEGEND OF THE 7 GOLDEN VAMPIRES** have been released in the US but under different titles. The former was released in 1976 as **COUNT DRACULA** & **HIS VAMPIRE BRIDE** and the latter in 1979 as **7 BROTHERS MEET DRACULA**.

I believe I can help with the question of a movie about a ghost ship. I believe it to be the 1974 Spanish film **GHOST SHIP OF THE BLIND DEAD**, one of the series of films of the Blind Knights of Templar by **Amandeo Ossorio**. It was released in the US in 1977 by **Sam Sherman's Independent International** under the title **HORROR OF THE ZOMBIES**.

MARK ROLLIE
Burnsville, MN

LETTER FROM A GROWNUP

I heartily agree with reader **James Burgess**. **FM** would definitely benefit from a return to original cover paintings. This has always been one of **FM's** strong suits, especially with such accomplished artists as **Ron Cobb** & **Basel Gogos**. I also agree with **Robert Fargis** who aptly describes as "scavengers" id makers who seem to throw in gratuitous gore scenes for no apparent purpose other than showcasing makeup talent. A film is, after all, a work of art; each part of an art work should have a specific purpose which contributes to, rather than detracts from, the whole.

Spielberg/Hopser's POLTERGEIST is destined to occupy a niche along with **THE UNINVITED** & **THE SHINING** as one of the finest ghost stories ever brought to the screen. Its strongest quality is its insight into the fears of childhood: the fears of the strangely-shaped tree seen from the bedroom window, the "beast in the closet," the commonplace object which becomes a malevolent force when the lights go out (shades of **Lon Chaney's** comments about "the clown at midnight"), and the dangerous creature under the bed—all these are fears which are very real to us as children and which we never completely outgrow. **Spielberg** shows a great talent for integrating the fantastic into the everyday, middle-class lifestyle, thereby drawing more wonder out of a situation by virtue of its contrast to the ordinary. He shows this same talent to great effect in **CLOSE ENCOUNTERS** & **"E.T."**

"E.T.," by the way, is probably **Spielberg's** finest film to date. It has already been compared to **THE WIZARD OF OZ**, which is a little like comparing apples & oranges, but the sense of wonder of fantastic adventure resulting from a chance encounter, is common to both films. Observation: I wonder if the tornado scene in **POLTERGEIST** might not be a bow to **WIZARD OF OZ**?

"Universally Yours" is an unfortunate example of a kind of article which seems to be creeping more & more regularly into the pages of **FM**: an article too short to do justice to the subject it approaches. While it may have some value as an overview for fans who are unfamiliar with the contributions Universal has made

(and is still making) to the genre of fantastic films, it was so short that it gave the impression of being a "space-filler" rather than a serious article.

Bravo for the inclusion of color pages in **FM**! I hope this becomes a regular feature.

"Alphabeast"—another space-filler. If you're going to attempt this kind of article, at least make it comprehensive enough to be of value.

Your articles on **STAR TREK**, **THE WRATH OF KHAN**, **ROAD WARRIOR**, & **BEASTMASTER** prove one thing—**FM** is quite possibly the only magazine around which places any kind of emphasis on the plot & characterization of films. Nearly all of the other journals in the field seem to avoid these aspects, generally with some kind of comment to the effect that they don't wish to "spoil" the film for viewers. Instead, their articles go into lengthy (and apparently endless) detail on special effects & makeup (which is interesting but not after you've read the same information 10 times). They also dwell ad nauseum on how the film came to be and on the obstacles encountered by producers in getting the film made. One is almost tempted to ask—since producers spend so much time talking about the terrible problems they encounter with actors, accountants, screenwriters, zoning laws, etc., I wonder when they find time to produce? I say the less print devoted to the rambling interviews of the producer, the better. Stick with that story-telling meat!

I am a budding (or perhaps more accurately, at 31, late-blooming) writer with an interest in science-fiction & fantasy and would be most interested in hearing from fans with a similar interest.

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